

THE ILLUSTRATED LONDON NEWS.



MOTOR SHOW NUMBER

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BY APPOINTMENT CIDER MAKERS
TO THE LATE KING GEORGE VI
H. P. BULMER & CO. LTD. HEREFORD.

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By Appointment
Toilet Soap Makers
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Extra Dry for England

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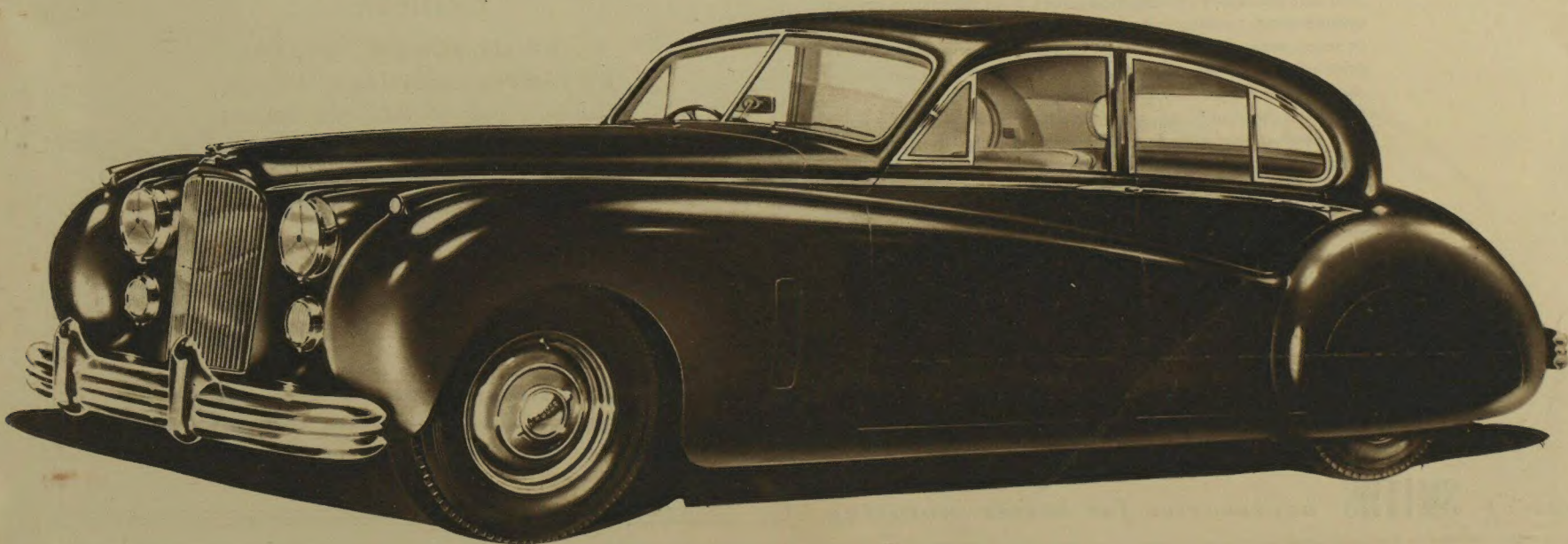
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See the actual record-breaking Jaguar which exceeded 100 m.p.h. for 7 days and nights, on the
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The finest car of its class in the world



Your PINKING days are numbered

BP SUPER is coming to Banish Pinking

BP SUPER PASSES EVERY TEST

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Super takes its final trials in the tank of a road-test car. When BP Super is in the pumps you will see for yourself the superb performance that this smooth-burning fuel gives to your car.

It's going to be a super season for motoring when

BP Super is here! No more pinking when you


fill her up with BP Super. This new superlative

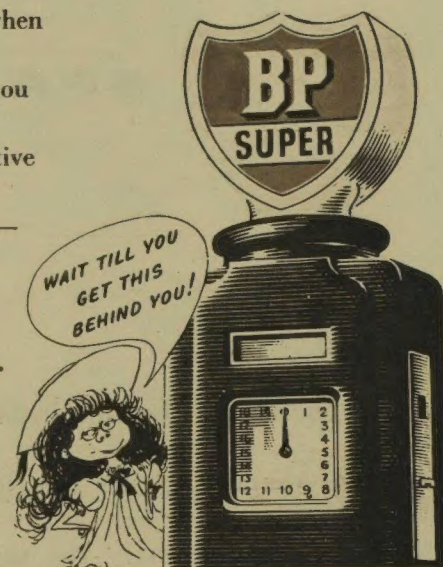
petrol will put the pleasure back in motoring—

you'll find you get more pulling power,

longer engine life and more miles per shilling.

All for a few more pence per gallon!

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TP 291

Motoring's safest number

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Bluecol is the *doubly* safe anti-freeze because it not only protects your cooling system against 35 degrees of frost; it also contains T.P. 291, Smiths special Triethanolamine Phosphate inhibitor. T.P. 291 is an additional ingredient in Bluecol that prevents your radiator and engine water jacket from being damaged by rusting and similar chemical action. It's the T.P. 291 in Bluecol that makes it the *doubly* safe anti-freeze. Be on the *doubly* safe side this winter. Ask your Garage for Bluecol.

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THE DOUBLY SAFE ANTI-FREEZE

one of **SMITHS** accessories for better motoring

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on

STANDS 29 & 30

Our display will include:-

**A 28-ft. WEEK-END FISHING
CRUISER,**

**A TWIN-SCREW INSTAL-
LATION** comprising a "Mirror
handed" pair of RZ6 type engines
in motion, demonstrating remote
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**A range of MARINE DIESEL
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CONSUL

* *The Motor* says...

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"Outstanding performance . . . the engine turns with really electric motor smoothness . . . will out-accelerate any car in its class."

CONSUL—

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ZEPHYR-SIX— COMFORT

"Will carry six people in comfort — with room to spare."

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"The Front suspension is unique . . . an extremely comfortable ride . . . good bump absorption . . . an entire absence of pitch or float."

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"Accurate and sensitive steering . . . potent braking system . . . very safe."

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"Tenacious road holding . . . on corners . . . ease of control . . . the steering is notable for lightness."

ZEPHYR-SIX— STYLE

"Clean attractive lines . . . fine styling . . . sensible lack of ostentatious decoration."

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"That rare vehicle — an everyman's car that is basically good by any standard."

* *The Autocar* says...

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"The steering — light and very positive . . . the brakes — powerful yet progressive . . . visibility is extremely good."

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"The car rides extremely well and has powerful brakes . . . steering is fingertight yet definite."

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Motor Car manufacturers are convinced of the smooth braking qualities and dependability of Ferodo—the most reliable brake linings in the world.

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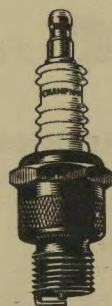
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Having represented the Rolls-Royce and Bentley Companies as one of their leading Retailers for the past twenty-five years, I have no hesitation in recommending Johnson's Car-Plate polish which we have found to give the finest finish and exceptionally long-lasting wax-protection.

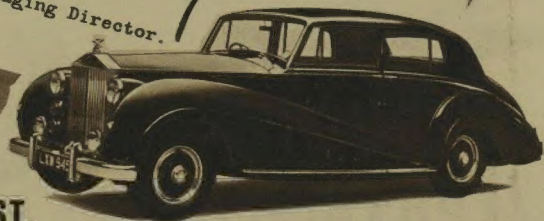
The staff of this Company are particularly impressed with the ease and speed with which these results can be achieved.

Yours faithfully,

For and on behalf of
JACK BARCLAY LIMITED.

Jack Barclay
Managing Director.

May the
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1952.



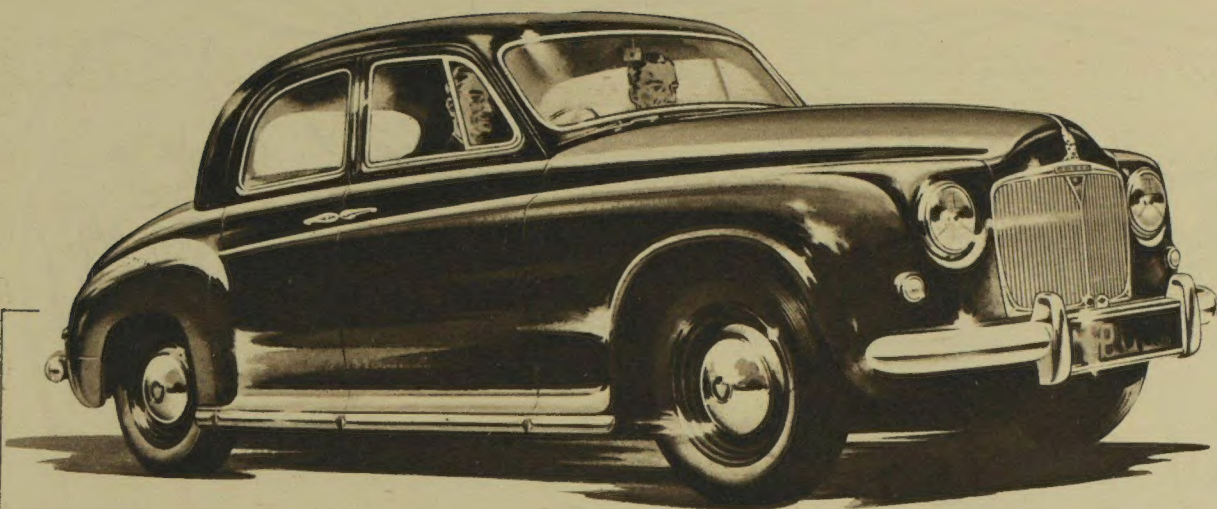
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TOUGHEST WAX POLISH OF ALL — in 20 minutes!**

THOUSANDS of motorists have proved that Car-Plate gives cars a genuine wax finish, the brightest shine, the most lasting protection—in 20 minutes! Spread Car-Plate on a clean* car, let dry—then wipe lightly! No rubbing with Car-Plate! Your money back if not completely satisfied. Get a tin today! 5/- from all garages and accessory dealers.



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Manufacturers of Land-Rovers
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* AMERICAN COMMENTARY

ON THE ROVER SEVENTY-FIVE

*"...and I honestly believe (barring the Rolls-Royce)
that there is no finer car built in the world today"*

The
ROVER
Seventy Five

* By Bob Dearborn, Tester, ROAD & TRACK
Road Test No. F-4-52, August, 1952

MADE BY THE ROVER COMPANY LIMITED, SOLIHULL, BIRMINGHAM also DEVONSHIRE HOUSE, LONDON

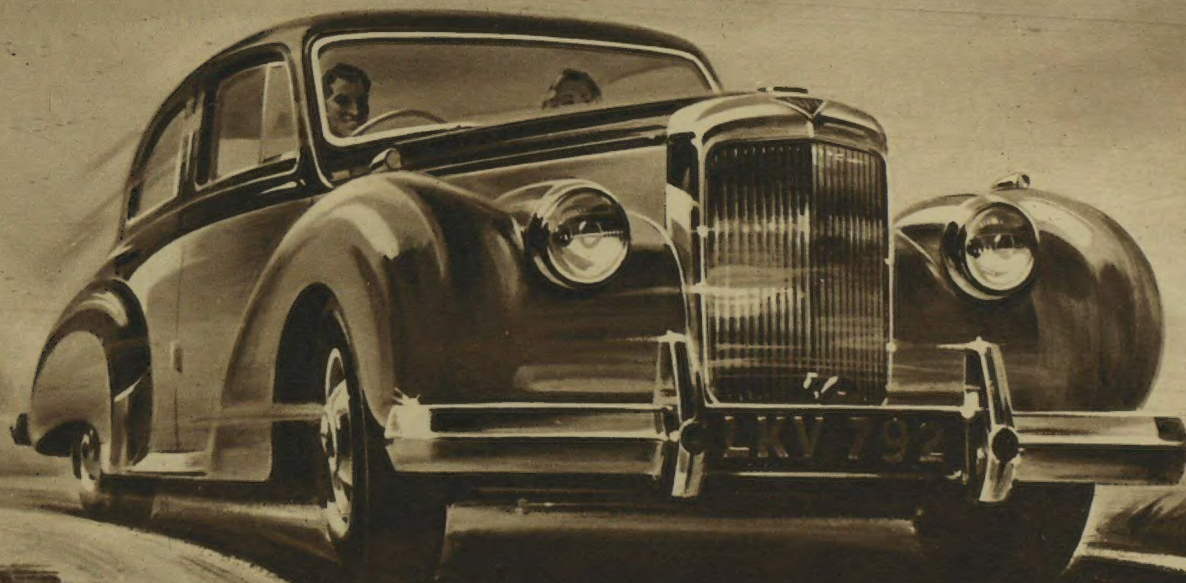
CVS-184

The



Three Litre . . .

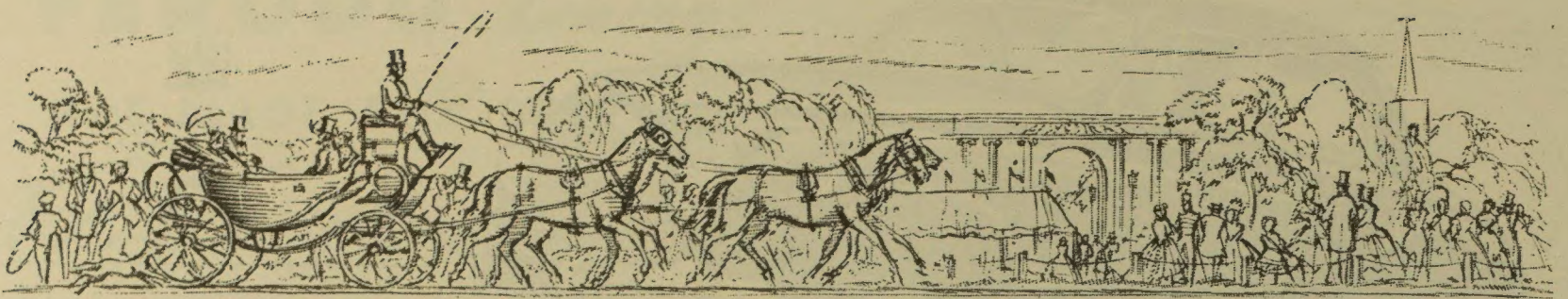
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Vanden Plas coachwork famous for half a century has always been in advance in dignity of design and quality of workmanship. Beautiful examples are still proudly owned, fitted to many well-known vintage chassis. To-day Vanden Plas coachwork is built exclusively for the Austin "Princess" Saloon, Touring Limousine and the new Austin "Princess" long-wheelbase Limousine. The same standard of specification, distinction of design and quality of finish is maintained in these latest productions, equivalent in every way to the best of the past yet still in advance of its contemporaries in modern conception and unequalled in value.

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COACHBUILT SALOON on the Austin 'A 135' Chassis

Princess II Saloon. Price £2,516.16.8 incl. Purchase Tax.

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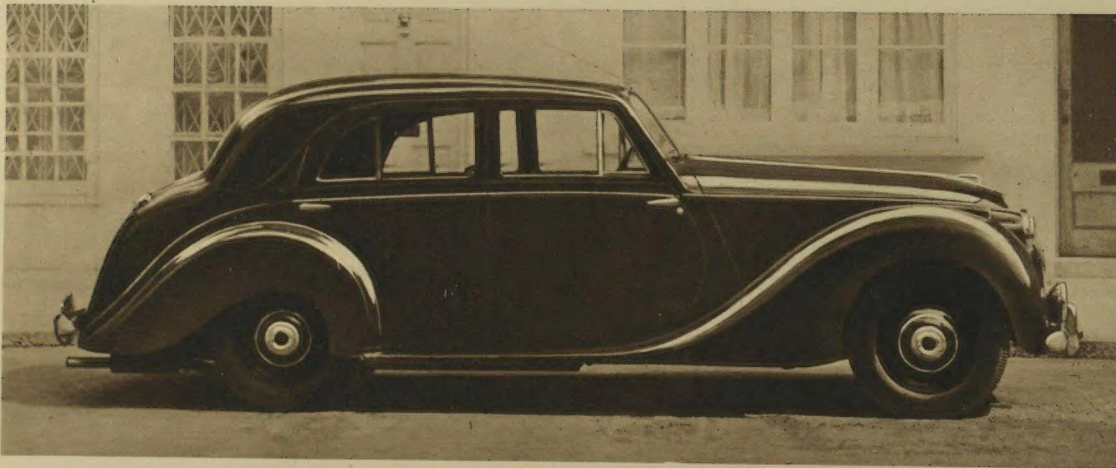
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Its character is clear cut. Thoroughbred.

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THE DB.2 which has made
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is the most complete answer yet
given to the demand for a really
fast, really luxurious sports car.

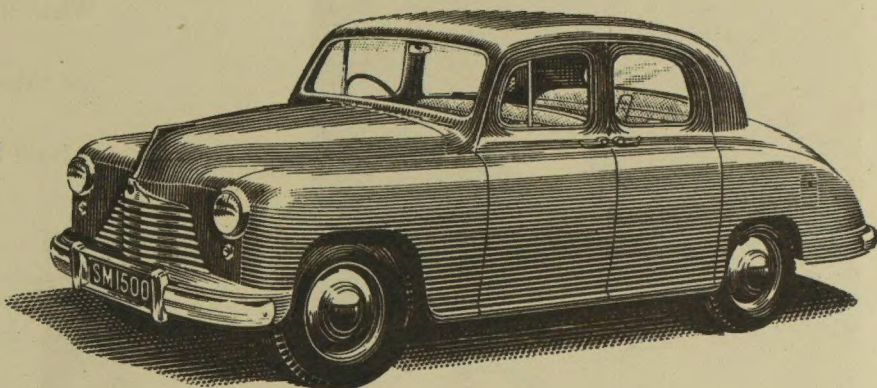
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AT THE MOTOR SHOW

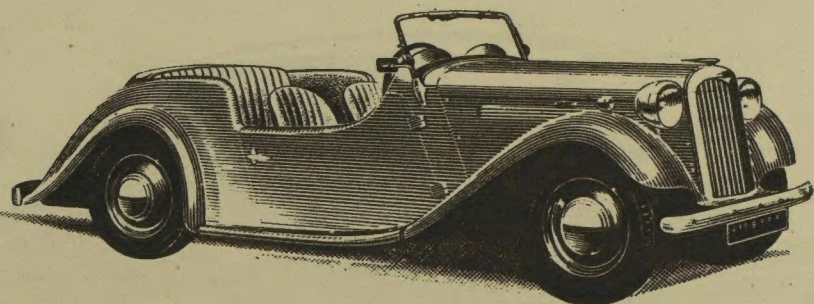
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Singer Motors continue their policy of refining the comfort, performance and finish of two highly developed models—the SM 1500 Saloon and the SM Roadster. Both now available with a twin carburettor engine as an optional extra.



INTERNATIONAL MOTOR SHOW **STAND 142** EARLS COURT · OCTOBER 22 TO NOVEMBER 1



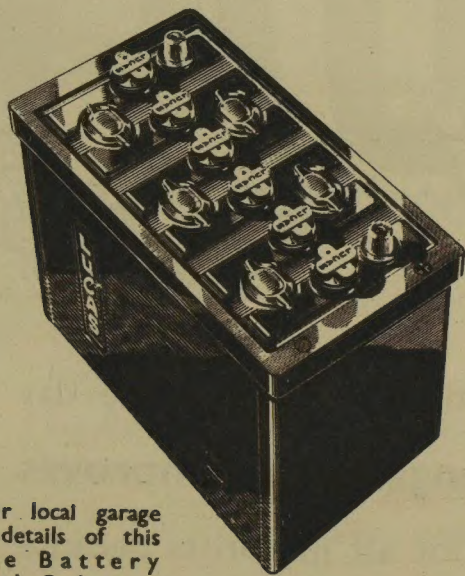
The *Ginger* Roadster

The SM Roadster with the 1497 c.c. engine is for Export only.

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MOTOR SHOW — EARLS COURT — SEE STAND 251



This study of Sarah Siddons, most celebrated actress of her time, shows the touch of Gainsborough at its most masterly. Reproduced by permission of the Trustees of the National Gallery, London.

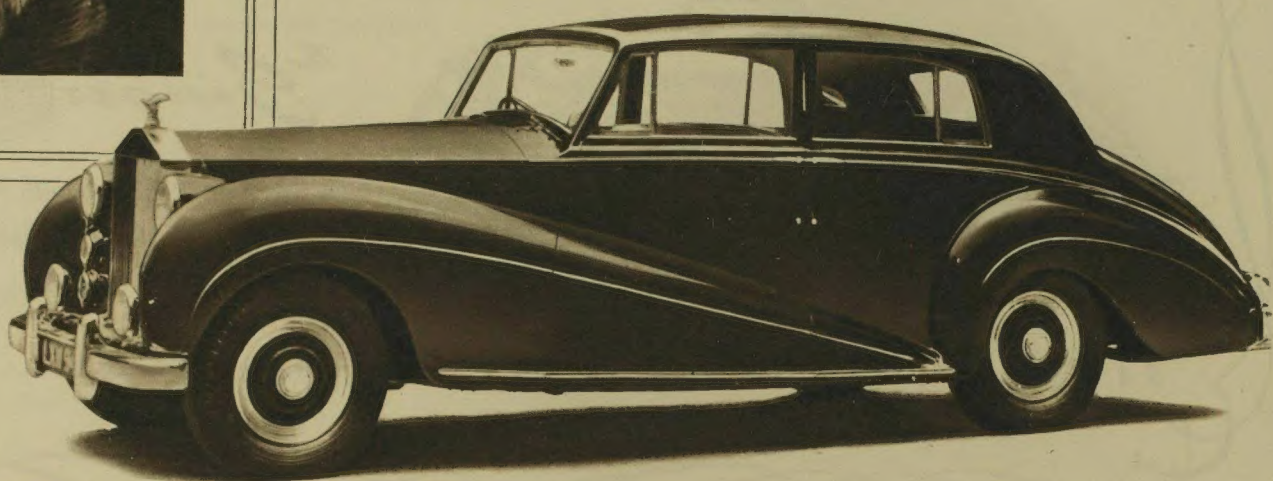
When the artist's vision — the craftsman's touch —
are thus united, the already broad field of human experience
is both extended and enriched.



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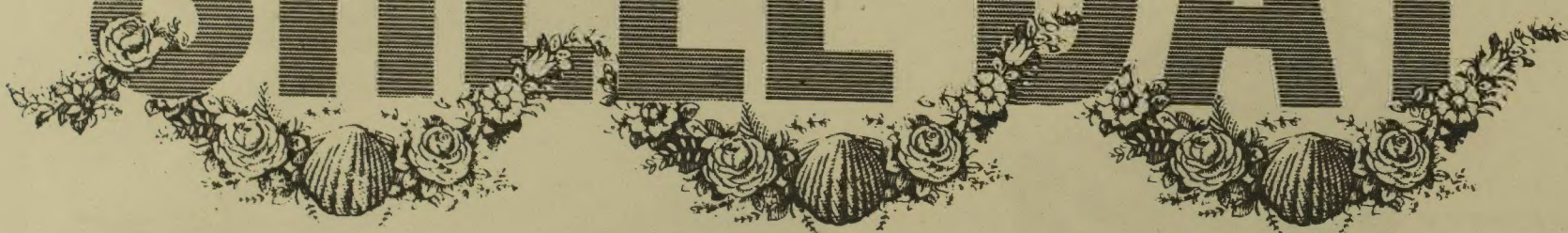
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SHELL DAY



That's the welcome-back day for the greatest of all petrols. The day
you'll re-discover that **Shell spares your engine and improves
your mileage.** It will be the best day ever for all motorists because
Shell has the latest and best refining processes * in the world !

YOU CAN BE SURE OF



* In addition to the normal distillation process, Shell's British refineries use catalytic-cracking, selective polymerisation and re-forming processes to produce the finest possible "balanced" petrol.



A typical Australian country scene near Melbourne

All that's best from Britain . . .

Beyond her great cities lies Australia's rolling 'outback' where roads stretch to the horizon and the going is often tough . . . a stern test for any car. That is why the Standard Vanguard makes such an appeal in this country of ranchers and farmers. Built by the finest engineering craftsmen, tested under the most arduous conditions, here is a car that truly represents in every detail of its design 'all that's best from Britain.'

Manufactured by THE STANDARD MOTOR CO. LTD., COVENTRY, ENGLAND
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 EARLS COURT (OCT. 22—NOV. 1)



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By Appointment to the late King George VI
Motor Car Manufacturers
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The *New* HUMBER
SUPER SNIPE

WITH IMMENSELY POWERFUL 'Blue Riband' O.H.V. ENGINE

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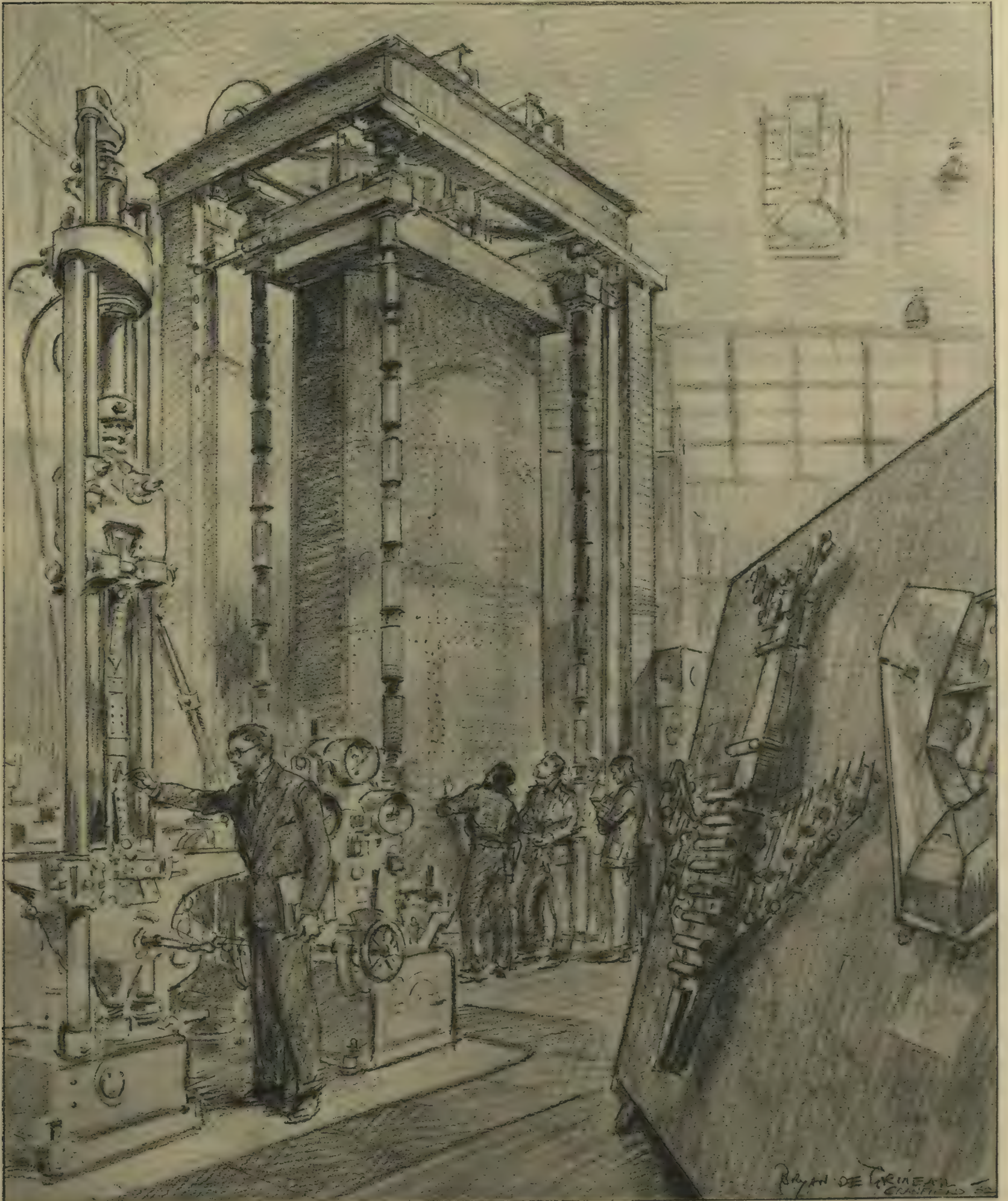
★ Earls Court • October 22nd to November 1st • Stand Number 145 ★

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SATURDAY, OCTOBER 25, 1952.



THE ONLY INSTITUTION OF ITS KIND IN THE WORLD: THE COLLEGE OF AERONAUTICS AT CRANFIELD, WHICH H.R.H. THE DUKE OF EDINBURGH ARRANGED TO VISIT ON OCT. 22, AN IMPRESSION OF THE STRUCTURES LABORATORY.

The Duke of Edinburgh, President of the British Association in 1951, who is considered the leading patron of technology in this country, arranged to visit the College of Aeronautics at Cranfield, Bedfordshire, on October 22. It is the only College in the world exclusively devoted to aeronautical studies, and is one of the few institutions devoted to the teaching of advanced technology of any kind, and is largely occupied with

research. Our Special Artist, Bryan de Grineau, has visited Cranfield, where he made the drawings reproduced on this and later pages. This scene in the Structures Laboratory of the Department of Aircraft Design shows a fatigue-testing machine (left) engaged in testing a section of aircraft wing spar; a 150-ton compression testing machine (centre) engaged in testing a wing section; and (right) dynamic models of aircraft used in the study of vibration problems.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.



By ARTHUR BRYANT.

AT 8.20 a.m. on Wednesday, October 8, the local early business-man's train from Tring and West Hertfordshire was drawing out, seven or eight minutes late, from Harrow-and-Wealdstone Station, where it had halted unwontedly owing to the cancellation for repairs of two other trains. It was packed with passengers, many of whom were standing, and even the guard's van was full. There had been some early-morning autumnal fog—widespread over much of the Midlands—which was beginning to lift. At that moment the Perth-London night express, which had lost ninety-five minutes of its scheduled time since leaving Wigan, ran into the rear of this almost stationary train, while travelling at high speed on the final lap of its journey to Euston. Its 130-ton engine mounted the smashed and telescoped coaches, tossing two of them on to the down express line, knocked a huge hole in a footbridge, killing a number of passengers passing over it, and then fell on to an adjacent electric line. Within less than a minute—according to some accounts within ten seconds—another express, bound from Euston to Manchester and also late, entered the station gathering speed at about forty miles an hour on the down fast line and crashed into the derailed coaches of the two trains. Its two engines rose high above the wreckage, plunged across a packed platform, and fell on to another track.

The result was the worst peacetime accident in the history of British railways. Only once—in war—has the death-roll been exceeded. More than a hundred persons lost their lives, and as many were seriously injured. Had fire broken out the casualties would have been far worse. Both the slow train, whose packed carriages contributed the bulk of the casualties, and the platforms were crowded with the traffic of the morning rush-hour; there were probably a thousand men and women packed into a space of less than a hundred square yards at the time of the double impact, and of these something like a fifth were destroyed or cruelly mauled.

There can be few English men and women who were not profoundly shocked, as well as deeply grieved, by the news. It was not the mere magnitude of the death-roll which, horrifying though it was, in relation to the total number who travel by train every day was comparatively small; as many are killed on an average on our roads every week of the year. It was partly the suddenness and dramatic horror of the occurrence; the thundering pace and appalling weight of the two great expresses as they crashed down from opposite directions on their helpless victim and one another. It was even more the ordinariness of the scene and occasion: the familiarity which we all enjoy with the incidentals of railway travel. And nothing could have been more normal than the preliminaries to this sudden and awful disaster: the suburban breadwinners reading their papers in the local train, and perhaps grumbling a little at the overcrowding and unpunctuality; the waiting crowds on the platforms; the sleeping-car passengers in the Perth express dressing themselves, nibbling biscuits and sipping cups of tea at little unsteady tables as the white-coated attendants who had called them bustled about the swaying corridors; their fellow-passengers in the North-bound express making their way to the restaurant car for kippers and shredded-wheat or settling down in their comfortable compartments to read their novels and magazines. Not one of them can have guessed that death on the pale horse was riding ahead beside the yoked engines drawing them; the terrible screeching and grinding which was to assail their ears in the moment of death or haunt them in dreams for years to come was still a second or two away. And then the crash came, and in a flash the life of every man and woman waiting or suddenly precipitated into that place was changed; and what had seemed everyday reality had become a dream and an illusion, and what had been too inconceivable to seem even a possibility had become a cold, inescapable, grim reality, with the mangled bodies and tortured, beseeching faces on the broken platform and under the fallen footbridge and the piled-up, splintered, crushed coaches and the steaming, hissing boilers. And outside, the busy life of the town, with its main street and shopping centre and early-morning

business, came to a sudden and appalled stop. A gaping hole had been knocked through the invisible wall between this life and that other life that lies behind it, and escaping steam and blood and the lives of men, women and children were pouring through it.

At such a moment, and in such a pass, men reveal their true selves. We in Britain who have fears for our country must have felt a little ashamed of them as we read the news in the papers that night or next morning. From the time of the impact, as the shocked minds and nerves of those faced by calamity rallied from that shuddering, grinding double explosion, there seems to have been only one thought, even in those themselves grievously wounded and deprived by the disaster. It was how to succour the injured and dying, to rescue the imprisoned pinned in peril and agony beneath that

quivering, twisted wreckage, to turn—by the power of human effort, love and courage—what had become a hell on earth into a place of succour, relief and restored, saving order. Almost within a matter of minutes the shattered platform had become a field dressing-station, and men and women, escaping uninjured or with only superficial damage from the shattered carriages, began without a moment's hesitation to tear with their hands at the wreckage, regardless of danger, to save those less fortunate. Others, rescued after hours, insisted on joining the rescuers in search for imprisoned friends or relatives. "There was no screaming, no shouting," one passenger stated, who had gone back to the train. "It was like a shambles. One man who had lost an eye, said quietly, 'Give me a cigarette.'" And a sixteen-year-old girl helping with the wounded said: "I have seen people coming here for hours with broken legs and arms and with faces smashed in. I haven't heard one complaint. There was one man lying on the platform who was talking quietly with others. It was a little time before we knew he had a broken back. He said, 'Get those others out, don't worry about me.'"^{*} "I think everybody behaved pretty wonderfully," was the verdict of an injured passenger of the local train when questioned by the Press. What that monument of characteristic English understatement implied can be seen by an extract from a daily newspaper describing another incident of the rescue work. I quote it in full that it may be remembered.

A railway clerk, Mr. David Dean, was trapped in a pit on the line. Above him was tons of debris, but he joked with firemen and volunteer rescuers, although he had lost a foot and was in severe pain. A doctor crawled into the pit, hoping to give him a morphia injection, but could not reach him.

Mr. Sidney Blackford, of Marlborough Road, Wealdstone, a passer-by who had joined in the rescue work, volunteered to get through to Dean. Mr. Blackford inched himself under the debris on his stomach and gave Dean two injections of morphia under the doctor's direction. Then he stayed there, talking to the injured man after bandaging him until rescuers got the weight off.

Said Mr. Blackford, who saw action with the Royal Fusiliers during the war, "It was like being in the trenches after

a heavy bombardment. We talked about everything under the sun, from football to everyday events. David was very cool throughout it all and tried to help by edging himself clear."

Mr. Blackford did not speak of his own danger. Pressing about him the whole time was a cage-like trap of creaking wreckage, which threatened to crush him at any moment. He brushed aside the compliments from other workers and with two friends went in search of any other passengers that he might help.[†]

Comment, in the light of such simple courage and unselfishness, seems a poor thing. Yet what happened on that dreadful platform and broken line on that raw October morning was a reminder, not only that life is a precarious thing, fraught with peril and tragedy, but that man, so seemingly helpless in the face of material forces greater than himself, has within a spiritual power that makes him greater than his environment and circumstance. In the very hour that proves him mortal and the creature of tragedy, he shows himself also to be a partaker in that which is divine.

THE THREATENED BREAK IN ANGLO-PERSIAN RELATIONS.



THE PERSIAN PRIME MINISTER: DR. MOUSSADEQ, WHO ANNOUNCED IN A BROADCAST ON OCTOBER 16 THAT PERSIA HAD DECIDED TO BREAK OFF DIPLOMATIC RELATIONS WITH THE UNITED KINGDOM.

Dr. Moussadeq, whose intransigence in regard to suggestions for settling the oil dispute has led him to announce in a broadcast on October 16 that Persia had decided to break off diplomatic relations with the United Kingdom, was appointed Persian Prime Minister on May 2, 1951. He is over seventy, his health is frail and his intense excitability is difficult for Western minds to understand. He comes from an old, wealthy and princely family, and is the owner of great estates. As a young man he studied law at the Sorbonne, and has had a long connection with politics. Although for a short space he held the post of Foreign Minister he did not step into the limelight until 1944, when he brought before the Majlis a bill to prohibit the granting of new oil concessions—a measure openly directed against the Russians. He was chairman of the Oil Committee of the Majlis before his appointment as Premier. His xenophobia is so violent that he is impervious to commonsense arguments, and, indeed, his accusations against Britain of "obstructing efforts to reach a settlement" represent a genuine, if highly misguided, outlook. At the time of writing, the diplomatic rupture had been postponed pending a decision from the Persian Embassy in London as to how long it would take to wind up its affairs.

Photograph by Fabian Bachrach, Massachusetts.

^{*} Daily Express, October 9, 1952.

[†] The Star, October 8, 1952.

THE FIRST ROYAL VISIT TO SARAWAK: THE DUCHESS OF KENT WITH THE DYAKS.



WATCHING THE PARADE FOR THE ARRIVAL OF THE DUCHESS OF KENT AT KUCHING: AWANG ANAK RAWANG, WEARING HIS GEORGE CROSS; AND DYAK NOTABLES.



GAZING WITH ADMIRATION AT THE BEAUTIFUL ROYAL VISITOR: DYAK BEAUTIES IN THEIR FINERY WATCHING THE ARRIVAL OF H.R.H. THE DUCHESS OF KENT AT SIBU.



OFFERING A GLASS OF TUAK (RICE WINE) TO THE DUKE OF KENT: A DYAK WARRIOR IN HIS CEREMONIAL ATTIRE. THE DUCHESS OF KENT (LEFT) IS WATCHING THE CEREMONY.

On October 14 the Duchess of Kent received a great welcome at Kuching, in Sarawak, first beside the memorial to Mr. Charles Brooke, the second "White Rajah," and later at Astana, the Governor's residence. On the following day she visited a teachers' training college and secondary school housed in a former Japanese internment camp, and saw Malay and Sea Dyak dances. In the afternoon she laid the foundation-stone of the new Cathedral which, it is hoped,



A CONVERSATION WITH THE ROYAL VISITORS BY MEANS OF AN INTERPRETER (LEFT): AWANG ANAK RAWANG, G.C., HER ROYAL HIGHNESS THE DUCHESS OF KENT AND THE DUKE OF KENT.



ACCEPTING A DYAK PARANG FROM THE TEMENGGONG KOH, PARAMOUNT CHIEF OF THE IBANS OF UPPER REJANG RIVER: THE DUCHESS OF KENT IN THE PORTICO OF THE RESIDENCY AT SIBU.



CHATTING BY MEANS OF AN INTERPRETER TO THE TEMENGGONG TAMAWENT AJONG, WHO WORE A MIXTURE OF WESTERN AND SARAWAK COSTUME: H.R.H. THE DUCHESS OF KENT.

will be completed in 1955, when the diocese of Borneo celebrates its centenary. The Bishop of Borneo officiated at the service. On October 16, Sarawak's tribal leaders gathered at Sibu to pay homage to the Duchess, and presented her with many strange gifts, including blowpipes and coconut bowls. The Duchess met the Dyak tracker Awang Anak Rawang, who won the George Cross while serving in Malaya in company with the Royal West Kents, the Duchess's own regiment.

THE QUEEN'S RETURN TO LONDON, AND OFFICIAL ENGAGEMENTS CARRIED OUT BY THE ROYAL FAMILY.



AFTER HE HAD UNVEILED THE 1939-45 EXTENSION TO THE CHATHAM WAR MEMORIAL: H.R.H. THE DUKE OF EDINBURGH PAUSING TO READ SOME OF THE NAMES ON THE PANELS.



LAYING A WREATH AT THE FOOT OF THE PANELS BEARING THE NAMES OF THE DEAD: THE DUKE OF EDINBURGH AFTER UNVEILING THE EXTENSION TO THE CHATHAM WAR MEMORIAL.



H.R.H. the Duke of Edinburgh on October 15 unveiled the 1939-45 extension to the Chatham War Memorial in the Great Lines, Gillingham. It is in memory of 9946 men and women of the Royal Navy, the Royal Marines, W.R.N.S. and the Maritime Regiments who lost their lives at sea in World War II. It is in the form of a semi-circular wall of Portland stone surrounding the memorial obelisk, and finishing in two pavilions in which the seven volumes of the Memorial Register will be kept.

(LEFT.) PRINCESS MARGARET AT THE MONS OFFICER CADET SCHOOL, ALDERSHOT: HER ROYAL HIGHNESS PRESENTING A SILVER-MOUNTED OFFICER'S CANE TO SENIOR UNDER-OFFICER H. C. M. WATKINSON. H.R.H. Princess Margaret on October 16 paid her first official visit to Aldershot. She took the salute at the passing-out parade of some forty-five cadets at the Mons Officer Cadet School; and presented silver-mounted officers' canes to the best cadets in the R.A.C. and R.A. Troops, Senior Under-Officers H. C. M. Watkinson and P. W. Harris. She later attended service in St. Alban's Garrison Church.



HER MAJESTY RETURNS FROM BALMORAL TO LONDON: THE QUEEN, WITH THE DUKE OF CORNWALL AND PRINCESS ANNE (LEFT) AND PRINCESS MARGARET, LEAVING EUSTON FOR BUCKINGHAM PALACE. The Queen, accompanied by her children, the Duke of Cornwall and Princess Anne, and by Princess Margaret, returned to London by train from Balmoral Castle on Monday night, arriving at Euston on Tuesday morning, October 14. The Royal train passed by the scene of the railway disaster at Harrow-and-Wealdstone Station, and at Euston her Majesty remarked on the rapidity with which the debris had been removed and order restored.



ILLUSTRATING HOW THE BEAUTY OF THE SURROUNDING SCENERY HAS REMAINED UNSPOILT BY THE GREAT NORTH OF SCOTLAND HYDRO-ELECTRIC BOARD'S NEW POWER STATION: A VIEW OF PART OF THE INSTALLATION.



THE DUKE OF EDINBURGH AT THE NEW NORTH OF SCOTLAND HYDRO-ELECTRIC BOARD'S NEW POWER STATION AT FASNAKYLE: HIS ROYAL HIGHNESS BESIDE ONE OF THE THREE 20,000-K.W. GENERATORS WHICH HE SWITCHED ON.

In our issue of October 11 we illustrated the Mullardoch-Fasnakyle-Affric hydro-electric scheme, and explained the principal constructions. On October 13 the Duke of Edinburgh drove from Balmoral, 140 miles away, and switched on one of the three great generators. In his speech his Royal Highness said the scheme will save 150,000 tons of coal a year. He congratulated the Board on the success of its efforts to preserve the character of such a lovely part of Scotland and its work for the Highlands.

THE HARROW-AND-WEALDSTONE TRIPLE RAIL DISASTER:
OFFICIALS AND WITNESSES AT THE EUSTON INQUIRY.



MR. A. G. HORSFALL, SIGNALMAN AT THE HATCH END BOX, WHO GAVE EVIDENCE AT THE INQUIRY.



MR. W. MERRITT, GUARD OF THE TRING TRAIN INTO WHICH THE EXPRESS RAN, WHO ATTENDED THE INQUIRY.

THE inquiry into the railway disaster which took place at Harrow-and-Wealdstone station on October 8, was opened at Euston on October 15 by Lieut.-Colonel G. R. S. Wilson, Chief Inspecting Officer of Railways; and was adjourned at the end of the second day. The chief witnesses on the first day were Mr. S. G. Hearn, chief operating officer, London Midland Region, who described the accident in general; and Mr. A. G. Armitage, the relief signalman at Harrow No. 1 box, who described how he tried to stop the Perth-Euston express which ran into the back of the local train. To him

[Continued opposite.]



MR. A. G. ARMITAGE, THE RELIEF SIGNALMAN AT HARROW NO. 1 BOX, - WHOSE SIGNALS THE PERTH EXPRESS IGNORED. HE WAS COMPLIMENTED ON THE CLARITY OF HIS EVIDENCE.

Continued. Colonel Wilson said: "You have given your evidence very clearly. . . . All good wishes to you." The second day's evidence mainly bore on the running of the Perth express (driven by Driver Jones, who perished in the accident). Before adjourning, Colonel Wilson took an unusual course and said there was no doubt in his mind that the primary cause lay in the Perth express running past two stop signals at danger. He also referred to automatic warning systems on the former G.W.R., and on the Tilbury line, and said that British Railways had been experimenting with automatic systems since 1947.



MR. J. KENT, THE GUARD ON THE PERTH-EUSTON EXPRESS, WHO WAS INJURED IN THE DISASTER.



MR. A. W. PAYNE, THE DRIVER OF THE TRING-EUSTON LOCAL TRAIN, WHO ATTENDED THE INQUIRY.



THE OPENING OF THE INQUIRY AT EUSTON INTO THE HARROW-AND-WEALDSTONE TRIPLE COLLISION, SHOWING (AT THE LONG TABLE) THE CHIEF OFFICIALS; (FOREGROUND) REPRESENTATIVES OF THE PRESS; (BACKGROUND) SEATS FOR THE PUBLIC; (LEFT-CENTRE) A WITNESS.



WITNESSES AT THE INQUIRY: (LEFT TO RIGHT) MR. C. S. ROLLINSON, STATION-MASTER AT HARROW-AND-WEALDSTONE; MR. T. MACNALLY, TICKET-COLLECTOR ON THE MANCHESTER EXPRESS; MR. G. DOWLER, FIREMAN ON THE MANCHESTER EXPRESS.



(RIGHT.) LIEUT.-COLONEL G. R. S. WILSON, CHIEF INSPECTING OFFICER OF RAILWAYS, WHO CONDUCTED THE INQUIRY; WITH (LEFT) MR. S. G. HEARN, THE CHIEF OPERATING OFFICER OF THE LONDON MIDLAND REGION—AT THE INQUIRY.

SOME PERSONALITIES AND OCCASIONS OF THE WEEK.



THE MARRIAGE OF EMPEROR HIROHITO'S THIRD DAUGHTER: TAKAMASA IKEDA, THE BRIDEGROOM. PRINCESS YORI, THE BRIDE, AND THE EMPRESS NAGAKO. The marriage of Princess Yori, aged twenty-one, the third daughter of the Emperor Hirohito of Japan and the Empress Nagako, to Takamasa Ikeda, son of a former Japanese feudal lord, now deprived of his titles, took place on October 10. The Emperor was unable to attend as he was suffering from a cold.



THE ANNUAL EXHIBITION OF THE SOCIETY OF MARINE ARTISTS: MR. CHARLES PEARS, THE PRESIDENT, AND LORD RUNCIMAN (R.). Viscount Runciman of Doxford opened the seventh annual exhibition of the Society of Marine Artists at Guildhall Art Gallery on October 14. Our photograph shows him and the President of the Society, Mr. Charles Pears, R.O.I., admiring a painting, "Landfall," by Mr. Norman Wilkinson. The exhibition closes on November 8.



THE NEW PRESIDENT OF CHILE: GENERAL CARLOS IBAÑEZ, WHO HAS RETURNED TO POWER AFTER TWENTY-ONE YEARS, AND FAMILY. General Ibañez, aged seventy-five, the new Chilean President, is expected to take office on November 4. He ruled Chile as dictator from 1927 until 1931, when he fled to exile. He is seen seated between his wife, holding two grandchildren, and his eldest daughter; with his son, daughter-in-law, and other relatives standing.



SWORN-IN AS SOLE REGENT OF EGYPT ON OCTOBER 14: PRINCE ABDEL MONEIM (LEFT) WITH GENERAL NEGUIB.

Prince Abdel Moneim, aged fifty-three, a cousin of ex-King Farouk, and a member of the provisional Regency Council of three, was on October 14 sworn in as Sole Regent. This followed the dismissal of Colonel Mehanna from the Council "for interfering in politics," and the resignation of Dr. Barakat, in spite of the request by General Neguib and the Deputy Prime Minister that he should remain.



THE PRIME MINISTER AT THE TURKISH EMBASSY: M. FUAD KOPRULU (STANDING), MR. WINSTON CHURCHILL AND M. ADNAN MENDERES. M. Adnan Menderes and M. Fuad Koprulu, the Turkish Prime Minister and Foreign Minister, concluded their visit to the United Kingdom as guests of the Government on October 18, after a series of cordial and successful talks. They were received by her Majesty on October 15. Mr. Churchill visited the Turkish Embassy on October 14 in return to the formal call the Turkish Ministers had paid him.

PEOPLE IN THE PUBLIC EYE AND EVENTS OF NOTE.



WEARING THE COPE IN WHICH HE WILL ASSIST AT THE CORONATION OF THE QUEEN: THE VERY REV. A. C. DON, DEAN OF WESTMINSTER.

Our photograph shows the Dean of Westminster, the Very Rev. A. C. Don, in the Jerusalem Chamber at Westminster Abbey, wearing the cope in which he will assist at the Coronation of the Queen in June next year. The cope was worn at the Coronation of King Charles II.



THE NEW GOVERNOR-GENERAL OF NEW ZEALAND: LIEUT.-GENERAL SIR WILLOUGHBY NORRIE, WITH LADY NORRIE.

Lieut.-General Sir Willoughby Norrie is due to take up his appointment as Governor-General of New Zealand in November, in succession to Lieut.-General Lord Freyberg, V.C. General Norrie, who is aged fifty-eight, joined the 11th Hussars in 1913, and served with great distinction in both World Wars. He has been Governor-General of South Australia since 1944.

PRESENTED TO PRINCESS MARGARET: MR. CHARLES CHAPLIN AT THE PREMIERE OF "LIMELIGHT."

Princess Margaret attended the premiere of Mr. Chaplin's film, "Limelight," at the Odeon Cinema, Leicester Square, on October 16. Mr. and Mrs. Chaplin and their eight-year-old daughter, Geraldine, were presented to the Princess before the show, which was given in aid of the Royal London Society for Teaching and Training the Blind.



FRU INGEBORG HANSEN.

Once again Speaker of the Landstinget (the Upper House of the Danish Parliament). Fru Hansen, a well-known Labour Party politician and an Attorney-at-Law, has the distinction of being the first woman Speaker in Denmark. She was previously Speaker of the Landstinget from 1950 to 1951.



AT THE PILGRIMS' DINNER: (L. TO R.) H.R.H. THE DUKE OF EDINBURGH, GENERAL RIDGWAY AND MR. WINSTON CHURCHILL.

The Duke of Edinburgh and the Prime Minister were among the guests at the Pilgrims' dinner at the Savoy Hotel in London on October 14, at which the guest of honour was General Matthew Ridgway, the Supreme Commander, Allied Powers in Europe. Mr. Churchill said that in his opinion—and he emphasized that this was not a prophecy—a third world war seemed unlikely.

AT HOME AND ABROAD: ROYAL OCCASIONS, MILITARY CEREMONIAL, AND OTHER EVENTS.



SEVERING THE BORDER: EMPEROR HAILE SELASSIE OF ETHIOPIA CUTTING A TRI-COLOURED RIBBON WITH GOLDEN SCISSORS ON THE FORMER ETHIOPIAN-ERITREAN BORDER.

Emperor Haile Selassie of Ethiopia was welcomed by huge crowds on October 4 when he crossed for the first time into Eritrea—the former Italian colony now united in Federation with Ethiopia. The Emperor chose to enter the country on the anniversary of the outbreak of war with Italy in 1936. With the Empress, he cut a ribbon with golden scissors at Ponte Mareb, on the former Ethiopian-Eritrean border.



THE 80-TON MISSION SHIP *CENTURION* OF THE SOCIETY FOR THE PROPAGATION OF THE GOSPEL, ENTERING YORK, HER YARDS SWUNG OWING TO THE NARROWNESS OF SKELDERGATE BRIDGE. SHE IS TO LIE UP THIS WINTER AT WIVENHOE.



RESTING DURING THE WEEK-END SHOOT IN THE FOREST OF RAMBOUILLET: THE DUKE OF EDINBURGH, WHOSE BAG WAS 103, SEEN SITTING ON A WALL. The Duke of Edinburgh was, with Queen Juliana of the Netherlands and Prince Bernhard, the guest last week-end, October 18 and 19, of the President of the French Republic, and Mme. Auriol at Rambouillet. The Duke of Edinburgh and Prince Bernhard were invited to the Presidential shoot, which is held every year for the Diplomatic Corps. The bag consisted of 465 pheasants, 12 duck and 156 rabbits. Prince Bernhard had 132 to his credit, the Duke of Edinburgh 103, and the President 61.



THE QUEEN AT A SUSSEX WEDDING: ONE OF THE LITTLE BRIDESMAIDS CURTSEYING TO HER MAJESTY AS SHE LEFT THE CHURCH AT SHIPLEY.

The Queen, Queen Elizabeth the Queen Mother, and Princess Margaret were among the 250 guests at the wedding on October 18 of Miss Patricia Buller, daughter of Admiral Sir Henry and Lady Hermione Buller, and Commander Peter Ashmore at the parish church of Shipley, near Horsham, Sussex. Commander Ashmore is an Extra Equerry to the Queen and accompanied the Royal family on their tour of South Africa in 1947. The Queen wore a blue corded silk coat and a feather toque.



THE BRIDE AND BRIDEGROOM WHOSE WEDDING WAS ATTENDED BY THE QUEEN, THE QUEEN MOTHER AND PRINCESS MARGARET: COMMANDER AND MRS. PETER ASHMORE.



PARADING IN HONOUR OF THE 41ST ANNIVERSARY OF THE FOUNDING OF THE CHINESE REPUBLIC: MOTORISED NATIONALIST TROOPS IN TAIPEH DURING A REVIEW BY GENERAL CHIANG KAI-SHEK.



GOOSE-STEPPING PAST THE REVIEWING STAND: CHINESE NATIONALIST TROOPS WITH U.S. EQUIPMENT ON PARADE IN TAIPEH, FORMOSA, ON OCTOBER 10.

On October 10 the biggest military parade yet held by the Nationalists on Formosa took place to celebrate the 41st anniversary of the founding of the Chinese Republic. General Chiang Kai-shek reviewed 50,000 troops wearing American-made uniforms and provided with U.S. equipment. Later General Chiang Kai-shek addressed a large gathering outside the Presidential building and stated that the fall of the China mainland was by no means the end of the China problem.

A HITHERTO UNTOLD STORY.

"A. E. W. MASON. THE ADVENTURE OF A STORY-TELLER"; By Mr. ROGER L. GREEN.*

An Appreciation by E. D. O'BRIEN.



MR. ROGER LANCELYN GREEN, THE AUTHOR OF THE BOOK REVIEWED ON THIS PAGE. Mr. Roger Lancelyn Green was born in 1918. He was Librarian of Merton College, Oxford, 1945-50. His publications include "Andrew Lang: A Critical Biography," "Tellers of Tales," "The Searching Satyr," and "The Story of Lewis Carroll."

are too ready to forget such figures as A. E. W. Mason, Stanley Weyman and Rider Haggard, perhaps the greatest of all who enchanted us when we were young. As long as "The Four Feathers" or "No Other Tiger" continue to be reprinted there will be generations to agree with Mr. Green.

A. E. W. Mason was so rich, so overflowing and so many-sided a personality that one would have thought that the task of his biographer would have been an easy one—a mere process of selection from a vast amount of material. But the task of the biographer of a writer consists in more than providing a synopsis of his novels, plays and short stories, with a description of the circumstances in which they came to be written. This is where A. E. W. Mason proves to be curiously unsusceptible of biography—or is it that he has to some degree eluded his biographer and friend of many years, the writer of this book? Mr. Green can scarcely be blamed for that. A. E. W. Mason himself left no more than a few pages of rough notes for an autobiography. Anyone, therefore, writing about him has to be contented largely with the deductive method—the relation of the known facts in his life to his habit of putting his personal experience into his writings. As Mr. Frank Swinnerton, an old friend of his, put it: "The trouble is that Mason outlived his contemporaries: in order to be well described by them one should always die first." How admirably and at what length J. M. Barrie, Arnold Bennett or E. V. Lucas would have described A. E. W. Mason had he happened to have predeceased them. For Mason was obviously a rich mine for reminiscence. Obviously, too, the reminiscences were not written. Seldom can

I say "probably," because as in so many aspects of Mason's life, we have little direct evidence. Thus, while there are the reports from the Oxford weeklies on his speeches during his brief career at the Union, and while no doubt the minute books of the Trinity Debating Society provide us with the information that he proposed or opposed this or that motion, we have no real picture of Mason as an undergraduate. There are plenty of those who "once saw F. E. Smith, or Hilaire Belloc or Guedalla 'plain'" as they stood at the Union despatch-boxes, to give us a picture of the undergraduate as father of the man, but nothing apparently in the case of Mason. Of his career at the O.U.D.S., however, which was to weave another strand of his life, we know a little more. We know, for example,



"ONE OF THE BEST AND MOST POPULAR STORY-TELLERS OF THE LAST SIXTY YEARS": A. E. W. MASON.

A. E. W. Mason, the subject of the biography by Mr. Roger Lancelyn Green, left untold the best of all his stories—his own. He was born in 1865 and died in November 1948, half-way through his eighty-fourth year. He was M.P. (Lib.) for Coventry, 1906-10. Perhaps his best-known and best-loved book was "The Four Feathers," which was published in 1902.

a husband. As to the other, though he never actually achieved his ambition of owning a squire's acres and a manor house, he solaced himself by taking houses in the South Country, being an excellent shooting host and on occasion insisting on occupying the squire's pew in the local church—though he had to borrow his chauffeur's wife's prayer-book to do so.

Mason in the years before World War I, must, however, have seemed the very darling of fortune. He had delightful friends, some of whom, like J. M. Barrie, carried him off to play cricket for the joyous literary team, the Allahakbarries, which must have been enlivened by that great laugh, about which all his contemporaries commented. (I am indebted to Mr. Green for recalling Barrie's anecdote of Augustine Birrell, who once hit so hard that he smashed the bat, and instead of grieving called out gloriously, "fetch me more bats!") He travelled widely then as always, obtaining from his journey through the scarcely pacified Sudan the smell and feel of the desert which is so admirably reproduced in "The Four Feathers." But, as if all these things were not enough, he had to throw in politics as well, standing, and being triumphantly elected in Coventry in the great Liberal landslide of 1906. He was a good M.P., but then Mason did everything well, and Mr. Green is utterly right when he describes the maiden speech in "The Turnstile" as being autobiographical. Of course it is. Anyone who has been through the horrors of a maiden speech of any sort will recognise this as the very stuff of autobiography. But having tasted Parliament, as it were, he gave it up, so that the outbreak of World War I found him still the universally liked good fellow, the successful playwright which he had become, the sturdy Alpinist and keen yachtsman.

Incidentally, as a proof of Mason's powers as a descriptive writer, Mr. Green rightly quotes Mason's description of the dawn during a climb of Mont Blanc. Mason was camping out alone in the biting frost and saw "in the east the day breaking pale and desolate" and how "all the while the light broadened, the great violent shadows crept down the slopes and huddled at the bases of the peaks. Then the peaks took fire, and suddenly along the dull white slopes of ice in front, the fingers of the morning flashed in gold. Over the eastern rocks the sun had leaped into the sky." No one who knows the Alps will fail to see that morning as Mason described, just as no one who loves the mountains will fail to understand Mason's quiet reply towards the end of his life to someone who pressed him as to why he was sure that we shall go on living after death: "You can't climb the Alps alone without knowing it."

Of his career as a secret agent and propagandist in Spain and Mexico it is unnecessary to write. It was as exciting as anything which appeared in his novels (indeed, many of the episodes subsequently did). Admiral Sir Reginald Hall, that great Intelligence chief, called him his "star turn," and anyhow the nearer we get to the present time the surer is Mr. Green's touch. In the period between the wars Mason added to his

laurels as a prolific writer, the new career of a film scenarist. He remained to the end delightful, charming, clubbable, impatient that old age and requisitioning by the Admiralty of his yacht had prevented him from skipping her in one last gallant adventure to the beaches of Dunkirk. Perhaps not altogether the last adventure, because in the days in 1948 when it became clear that even his magnificent octogenarian constitution could not carry him on much longer, he made a point in one of the last things he wrote, a life of Barrie, of quoting Barrie's line: "To die will be an awfully big adventure."

I did not have the privilege of knowing A. E. W. Mason. Mr. Green did. His book makes me wish, so much, that I did. It doesn't, as a great biography should, quite make me feel that I did. That is my only criticism.

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 692 of this issue.

work of underlings. As he stood in the doorway, a little withdrawn so that he could see the high altar and hardly be seen himself, he perceived the end was Robin's, for there was no dignity in Philip's movements. round the side of the door at the altar choro filled with the chanting monks. How Robin! There was an old story cannot that Philip had been sitting as was his custom, at the last row of stalls at the corner of that queer choir, when a messenger still brooded and opened, had pushed through a panelled door at his side and brought him the news of the victory of Lepanto and the destruction of the Turks. The story had reached Robin's ears and he wondered whether the memory of that afternoon was as Philip's thought and whether he was brooding on another victory which should establish his faith in the Channel. As surely as Lepanto had won the hundred years. For more than a moment his dark eyes lingered on that corner in the high choir, and then clumsily (for he was crippled of a leg) he sank upon his knees. And with that a change came over Robin's. The fire of his hatred burned

PART OF A PAGE FROM THE MS. OF A. E. W. MASON'S BOOK "FIRE OVER ENGLAND."

By Courtesy of Lady Aberconway.

a man have, so deliberately as it seems, set out to live the full life. Freud could probably have explained why—pointing to his unhappy childhood with his abominable narrow-minded mother, his somewhat ineffective father in the suburbs, experiences which are reflected in "The House in Lordship Lane." (I must not here fall into a literary trick which, by the end of the book I found a trifle irritating in Mr. Green. It consists of this sort of thing. "As 'Professor Dawkins' in the 'Mrs. Snodgrass's Dilemma' he draws richly on his experience as a University Don.")

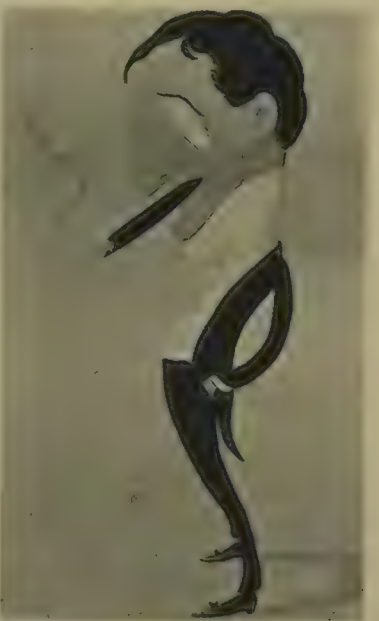
He was obviously unhappy at Dulwich College, then at the beginning of its modern career as a public school founded on texts taken from the Gospel according to St. Arnold; though in later years he was happy to be associated in retrospect with the great school which it has now become. It was at Oxford that Mason first began to flower under the influence of such of his Trinity friends as Quiller-Couch, who probably first implanted in him the desire to write.

* "A. E. W. Mason. The Adventure of a Story-Teller." By Roger Lancelyn Green. Illustrated. (Max Parrish; 21s. net.)

he drifted to what was his natural bent, that of a writer.

Naturally enough, success did not come immediately, and Mason, slipping out from Queen Anne's Mansions at three o'clock in the morning to post his manuscripts in the letter-box opposite Westminster Abbey, became used to the disheartening, dull thud of the editorial reject on the doormat. However, after a period when he shared an elegant and eloquent hunger with the youthful W. B. Yeats, he suddenly, in 1896, struck gold with "The Courtship of Morrice Buckler," and from then on never really looked back.

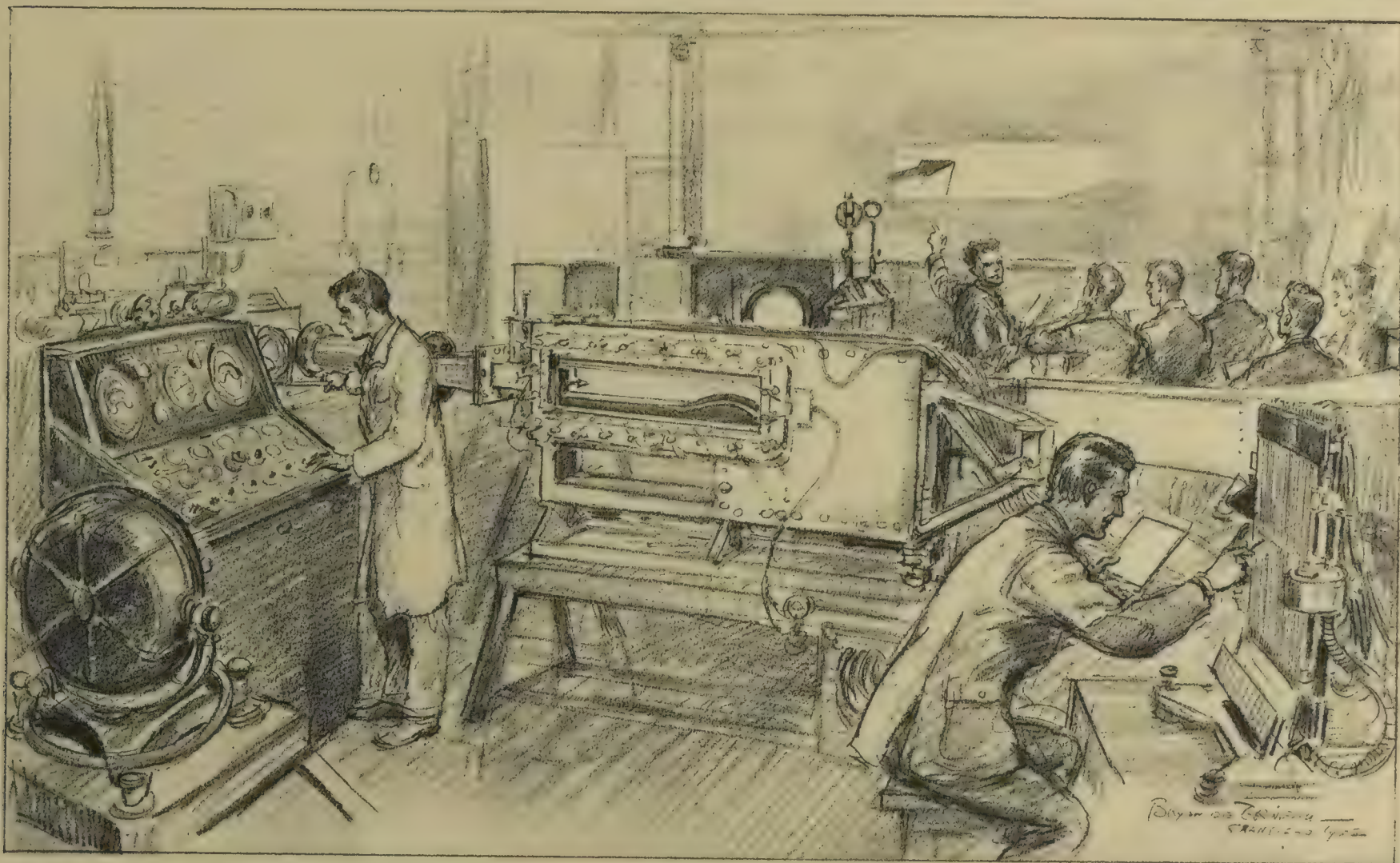
Life for Mason, the intensely hard worker, who had the supreme art of appearing always to have time for his clubs, his friends, for excellent meals, for foreign travel, thenceforward held everything which he desired—with two exceptions. The exceptions were marriage and a family, and to be enrolled in the ranks of the country gentlemen—the only people in the world whom he really envied. The first was denied him by the fact that Mason, though a good-looking man with innumerable love-affairs, about which his friends teased him, conceived an undying love for one particular lady—and the lady, though becoming ultimately a good friend, would have none of him as



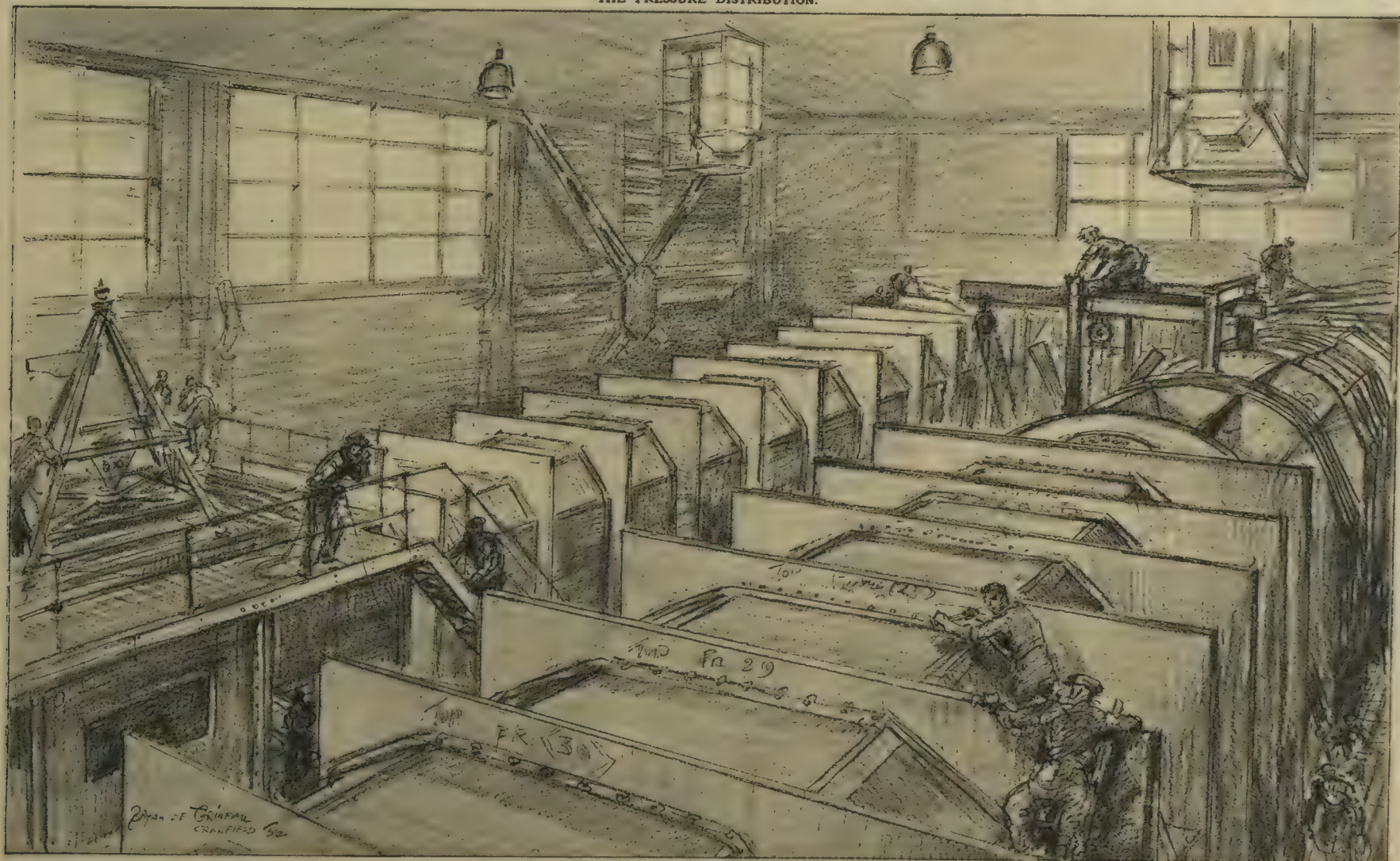
THE INIMITABLE A.E.W. BY THE INIMITABLE MAX.

Illustrations from the book "A. E. W. Mason," reproduced by the Publisher, Max Parrish.

SONIC SPEED IN THE LABORATORY: AERODYNAMIC STUDIES AT CRANFIELD.



THE 24-IN.-SQUARE HIGH-SPEED INTERMITTENT TUNNEL FOR SUPERSONIC SPEEDS UP TO A MACH NUMBER OF 3. AS THE RESULT OF SETTING UP A VACUUM A RUSH OF AIR PASSES AT GREAT SPEED THROUGH A CHAMBER (CENTRE), AND THE CONTRACTION OF THIS CHAMBER BY MEANS OF A "HUMP" (RIGHT OF CHAMBER) VERY MUCH INCREASES THIS SPEED. BY MEANS OF LIGHT PROJECTED ON TO MIRRORS, THE EFFECT OF THE EXPERIMENT IS SHOWN VISUALLY ON A SCREEN. THE CONTROL PANEL CAN BE SEEN (LEFT) AND THE MANOMETER (RIGHT) FOR INVESTIGATING THE PRESSURE DISTRIBUTION.



WIND-TUNNELS ARE ESSENTIAL EQUIPMENT IN ALL AERODYNAMIC RESEARCH; AND WE SHOW HERE A LARGE GENERAL-PURPOSE WIND-TUNNEL WHICH IS IN COURSE OF CONSTRUCTION. THIS IS A LOW-SPEED TUNNEL FOR USE WITH MODELS IN FUNDAMENTAL EXPERIMENTS.

An aeronautical college with wide facilities for theoretical and experimental study seems a vital necessity in a country acutely concerned with aeronautical development for defence and commerce. The idea of such a college originated with Sir Stafford Cripps when he was Minister of Aircraft Production. On October 15, 1946, the College was duly opened at the former R.A.F. station at Cranfield, in Bedfordshire. At present the College is financed by H.M. Government

through the vote of the Ministry of Education, but the policy control is in the hands of a Board of Governors, appointed by the Minister and representing a wide range of aeronautical interests. The Principal of the College is Sir Victor Goddard, K.C.B., C.B.E., M.A., A.F.R.Ae.S. The College provides a comprehensive education designed to fit its students for good positions in the aircraft industry, civil aviation, aeronautical research, the Services and the educational field.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.



A ROCKET MOTOR TEST BED, AT THE ONLY COLLEGE IN THE WORLD EXCLUSIVELY DEVOTED TO PROPULSION AT CRANFIELD WHICH IS

The development of jet propulsion and its application in various forms to aircraft power units profoundly affects the field of enquiry covered by the Department of Aircraft Propulsion. This drawing, by our special artist, Bryan de Grineau, illustrates one branch of the Department's activities. It shows the rocket motor test bed in

the old bomb storage dump which has been made into a temporary test house for research before the erection of a larger permanent test house. The air raid shelter (a) is the control point for the rocket, where two observers, who look through a slit, watch the rocket motor reflected in the mirrors (b). On the top of the shelter are

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.

AERONAUTICAL STUDIES: AN ARTIST'S IMPRESSION OF PART OF THE DEPARTMENT OF AIRCRAFT LOCATED IN THE OLD BOMB STORAGE DUMP.

water tanks (c) for flooding the test bed in the event of a mishap. The exhaust of the rocket (d) shoots on to a piece of steel plate, and the shock diamonds can be seen. The large mirror hung on davits (e) enables the spectators (f), standing in a trench at a safe distance, to view the proceedings. During the test the red flag is hoisted

(right) (g). In the background is part of Cranfield airfield, which is also used by B.E.A. pilots for training in take-off and landing. The College of Aeronautics is situated about fifty miles north-west of London and ten miles south-west of Bedford, within easy reach by road and rail of London and other centres.

AIRCRAFT FLIGHT AND DESIGN: STUDIES AND RESEARCH AT CRANFIELD.



THE DEPARTMENT OF FLIGHT: A FLIGHT TEST DEMONSTRATION IN A D.H. DOVE, WHICH IS FITTED TO CARRY SIX STUDENTS AT ONCE, IN ADDITION TO THE PILOT AND INSTRUCTOR. EACH PAIR OF STUDENTS HAS A COMPLETE INSTRUMENT PANEL; THEY TAKE READINGS FROM THE TEST INSTRUMENTS AND EVALUATE THEM LATER IN THE BRIEFING-ROOM.



A SECTION OF THE DEPARTMENT OF AIRCRAFT DESIGN: PART OF THE AIRCRAFT DEMONSTRATION HANGAR WHERE THE STUDENTS HAVE A UNIQUE OPPORTUNITY TO MAKE DETAILED EXAMINATION OF, AND TESTS ON, A VARIETY OF RECENT AIRCRAFT SELECTED TO SHOW UP-TO-DATE PRACTICE.

The foundation of the teaching at the College of Aeronautics lies in a two-year course at post-graduate level. In the first year the students study in various departments to assure a broad knowledge of aeronautics. In the second year they spend most of their time in the department in whose subject they wish to specialise. Students are admitted by a Board of Entry. The standard required is best described as that of a graduate in engineering, physics or mathematics,

preferably with some practical engineering experience, but neither the possession of a degree nor the practical experience is obligatory. Short courses, usually of a week's or a fortnight's duration, are held from time to time. Original research is greatly encouraged, and the extensive engineering workshops for the construction and maintenance of College equipment is a great asset in connection with the preparation of special apparatus, either for student use or for staff research.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.

THIS tour began when I reached New York on August 4. If the return voyage in S.S. *America* maintains its schedule, I shall have been absent from England ten weeks and a day. I might have seen more than I did, but temporary hold-ups were unavoidable and the heat of August and early September made further crowding of a programme involving long-distance travel by road, rail and air an unpleasing prospect. Perhaps some of the time apparently wasted was not in fact ill spent. Most of the itinerary consisted of visits in search of military information, the rest being of an academic nature. My relaxations were confined to meals and parties to which I was invited, sight-seeing, a few films, two very happy week-ends in the country, and a last round of mild gaiety in New York.

My first stay in Washington included a visit to the National War College, the equivalent of our Imperial Defence College. Then I went south, my first stop being the College of William and Mary at Williamsburg, a masterpiece of reconstruction of its colonial past. Next came Norfolk, Virginia, and its neighbours, where are to be found the double headquarters of Admiral McCormick—"Saclant" (International) and Atlantic Fleet (American)—the Armed Forces Staff College, the Amphibious Base and Training Command, the Naval Base, the Portsmouth Navy Yard, and the Hampton Roads Port of Embarkation. Then I paid a brief visit to Headquarters Tactical Air Command at Langley Air Force Base, which has the Ninth and Eighteenth Air Forces under its orders and is responsible for training in tactical air warfare throughout the country. From there I journeyed south to the Infantry School at Fort Benning, Columbus, and to the Air University at Maxwell Air Force Base, Montgomery. Northwest then by air to Kansas, to visit Fort Leavenworth, the Army Command and General Staff College. East to Detroit, for war production. Back to Washington, whence I visited the Naval Academy at Annapolis. My last visits were to the great Universities of Harvard and Princeton.

The United States is engaged in an extensive programme of training and rearmament, undertaken against the grain, even with extreme aversion, but with hardly any hesitation. When the Second World War came to an end, since there was obviously nothing to be feared from the nation's foes in that conflict, disarmament and demobilisation were carried out with what some considered reckless haste. Even before the Communist attack in Korea, doubts had begun to reflect themselves in military policy to some slight extent, but it was that event which led to the present efforts to attain preparedness. What this preparedness means I strove to indicate in a recent article, "The Wheels and Tracks of Detroit." When I wrote that article I had not read the sixth quarterly report of the Director of Defence Mobilisation to the President. Speaking of military production, the Director states that the intention is to provide "the productive facilities, including machine tools and other production equipment, which will enable this nation to swing rapidly into all-out military production if the need should arise." The draft and the training programme follow the same lines. The goal is not military or productive mobilisation, but a state of affairs in which both can be swiftly reached. I described this by the title sometimes given to it here, the guns-and-butter policy.

The training programme is very large. A colonel who reaches the National War College ten years hence, after seventeen years' service, may, provided there has been no war, have already attended six schools or colleges and spent nearly one-third of his time undergoing instruction. The main reason why it is considered necessary to provide a great number of staff courses, and large ones at that, is the vast size of modern staffs, especially in the United States forces, and the various international agencies which have been set up. Even as it is, the authorities say that the present flow of staff officers through the training establishments would not nearly suffice in the event of general mobilisation. It is for this reason that they are paying so much attention to the training of reserve officers in colleges and universities and to keeping them

A WINDOW ON THE WORLD. IMPRESSIONS OF AN AMERICAN TOUR.

By CYRIL FALLS,

Chichele Professor of the History of War, Oxford.

up to date by means of correspondence courses. The former category would doubtless be needed for the most part in units, but a large proportion of the latter would go to staff appointments or administrative assignments. And, as I pointed out in an earlier article, a large number of reserve officers have already been summoned for further service of varying length.

It need hardly be said that this programme makes heavy calls upon the best officers in the country to provide the directing staff and the instructors for all the training establishments. Indeed, in some cases it has proved impossible to find enough men of a standard such as would be desirable. I came to the conclusion that this tendency to a shortage of instructors of the highest quality furnished the reason why instructors in general stuck so very carefully and closely to their briefs, in some instances simply reading out what had been prepared for them. The courses are prepared with great industry and attention, and everyone works hard, but I found greater rigidity than in parallel institutions in Britain, and greater than seemed to me necessary even granting that the number of students is so much larger than with us. I did not feel that the size of the American classes

was that they were more adaptable, quicker-footed, and exploited their successes more speedily. The Germans considered that, whereas it was far more difficult to drive British troops out of a position they had once secured, the speed and the depth of penetration of American armour was the more to be feared. Nor is there any question of American doctrine being "sticky" to-day.

On the contrary, it is in some ways more adventurous than ours and the objectives set in American schemes are deeper—ours being sometimes rather timid in this respect. Yet the American Army runs the risk of forgetting that there can be very few rules in tactical training and that its main object is to train the mind to think for itself. I am told that students from the other fighting forces attending Army schools are very conscious of this state of affairs. The other weakness, according to our view, is the inadequacy of out-of-door training, especially in the "tewt"—tactical exercise without troops.

While comparing American and British teaching methods it is worth while to note that a considerable amount of difference in tactical doctrine exists. "Standardisation" is a word on every lip to-day. The forces of each country station representatives with those of the other in order to ensure its development. It may be admitted that in some respects good progress has been made. In tactics, however, standardisation is unknown, and the evidence suggests that no effort is being made on either side to create it. While tactical standardisation would be desirable, I cannot see that its lack is a serious handicap. It is true that early in the Korean War British or Commonwealth brigades were attached to American divisions, but this would not occur in a large-scale war. Artillery tactics differ only slightly. The Americans, as the predominant partners, are unlikely to abandon their ideas in favour of ours, and it would probably be wiser on our part to stick to those in which we believe rather than copy theirs, though we might well incorporate some elements in them. It is, however, curious that after so long and intimate an alliance as that which binds together the two nations their tactical ideas should remain as far apart as they actually are.

A great deal of the value of the interchange of staff officers, instructors and students which is now taking place lies in the fact that in a military sense Americans and Britons of all the fighting forces are getting to understand one another, as was not the case even during the war. Here is a priceless asset. Unfortunately, the follies which led to the devaluation of the pound make it extremely expensive to maintain British officers in the United States. As a result of the vastly increased cost since our pound was betrayed by its custodians, the number of students has been cut down and is now very small. It is pathetic to find only one British student attending an establishment at which there are three students from a single South American republic. Yet the exchanges, even on a small scale, have done untold good.

I trust that what I have written about Army education will be regarded as a better compliment, because it contains criticism, than if I had used only smooth and conventional expressions of praise. There is indeed a great deal to praise at Fort Benning and Fort Leavenworth. The organisation at both is first class, the equipment superb, and the enthusiasm of instructors and instructed alike inspiring. The teaching is constantly under review and there is nothing final in either the theory or the practice. I have left myself no room to say more than that I was deeply impressed by the Air War College, the most important component of the Air University at Maxwell Field. Annapolis seemed to me the very embodiment of the stern and high ideals of the United States Navy, which calls upon its officers to dedicate themselves to its service and bids them realise that the highest satisfaction they can attain is that of living as dedicated men. Wherever I went—and I believe in many places that I had no time to visit—this great effort is being carried out smoothly and with a measure of popular assent such as no one would have credited a few short years ago.



"THE GOAL IS NOT MILITARY OR PRODUCTIVE MOBILISATION, BUT A STATE OF AFFAIRS IN WHICH BOTH CAN BE SWIFTLY REACHED": A VIEW AT THE FORD MOTOR COMPANY'S PLANT AT LIVONIA, MICHIGAN, SHOWING (ON RIGHT) A Patton T-48 TANK READY FOR RUNNING TRIALS AND BEHIND IT A CRANE LOWERING THE TURRET ON TO A SECOND TANK.

In an article in our issue of October 11 Captain Falls wrote about the new Patton T-48 tank when discussing the United States' "guns-and-butter" policy. He said: "Some details of this tank . . . are still 'classified,' or on the secret list, but a good deal of information has already been released. As regards design, the most striking features are the elliptical configuration of the one-piece-cast hull and one-piece-cast turret and the low silhouette. It carries a 90-mm. gun. The .50 machine-gun on the top of the turret can be served from within, so that the crew is not exposed."

furnished a complete explanation of all the hurry and bustle or the absence of opportunity for discussion of points raised by students, especially when these were critical of opinions expressed by the instructor.

I found signs of this rigidity also in the tendency to assume that there was one right answer to every question asked, so that all others must be wrong. Obviously, in most technical and many administrative problems one solution is likely to be so far superior to others that it may fairly be called the right one. This is not the case with tactical problems. Often the balance is a very nice one, and in some cases there is not a pin to choose between two. Every effort should be made to give an objector the opportunity to defend his alternative, and he should be given credit for an intelligent and thoughtful defence. I agree that Americans and Britons define their position in this matter in almost identical terms. Both proclaim that they are not definitely bound to a "school solution," though they consider they ought to be prepared to defend it, and say that any intelligent alternative will be considered provided that it comes within the bounds of accepted doctrine. Yet one cannot accept professions alone without reference to results. There can be no doubt that the British student lives in a freer mental atmosphere and is accorded greater play for individuality and independence in his judgment than the American. I feel sure that the majority of American officers who have attended military schools in both countries would agree with this statement.

I find it hard to understand why this should be so. I should, indeed, have expected American training and doctrine to be, if anything, more "liberal" and elastic than British. In the Second World War the one marked superiority of American over British land forces

ENSHRINING 800 YEARS OF ENGLISH HISTORY: GLOUCESTER CATHEDRAL, NOW REQUIRING REPAIR.



BROKEN AND BADLY WORN BY WIND AND WEATHER: A PINNACLE ON THE PARAPET ABOVE THE SOUTH NAVE WALL OF GLOUCESTER CATHEDRAL.



AMONG THE ROOF TIMBERS, WHERE THE DEATH WATCH AND FURNITURE BEETLES, AND DRY ROT HAVE TAKEN THEIR TOLL: WORKMEN EXAMINING A TIE-BEAM.



DAMAGE CAUSED BY AN IRON CRAMP RUSTING: THE EVER-WIDENING CRACK IN THE BED OF A BLOCK OF MASONRY ON THE PARAPET.

On October 20 the Dean and Chapter of Gloucester Cathedral launched an appeal for £100,000 to meet the cost of urgently needed repairs to the Cathedral fabric, which is in danger of rapid deterioration unless immediate steps are taken to carry out structural repairs to the roofs of the Nave, the Choir, the North Transept and the Great Cloister, as well as the restoration of much perished stonework in almost every part of the Cathedral. Gloucester Cathedral is unique among the collegiate churches of England, for in most mediæval buildings the inheritors of the new Gothic style ruthlessly pulled down the existing Norman structure and rebuilt an entirely new fabric from the foundations. At Gloucester a quite different



SHOWING THE GLORIOUS FAN VAULTING, SOME OF WHICH HAS DETERIORATED: A VIEW OF THE CLOISTERS UNDER EXAMINATION BY THE CATHEDRAL ARCHITECT AND THE ARCHDEACON.

reconstruction took place, and for 200 years there was little alteration to the great Norman Church, which is attributed to Serlo, a chaplain of the Conqueror. It was the setting for the funeral of Robert of Normandy and of Serlo himself. The boy-king, Henry III., was crowned within its walls, and Parliaments were held in the Great Hall of the Abbey during five reigns. The Norman ceiling of the Nave was destroyed by fire early in the thirteenth century, and a vaulting was completed in the new Early English style. About a century later the South Aisle showed signs of collapse, and it was partly rebuilt in the contemporary Decorated style, the windows especially being characteristic of this part of the land. The

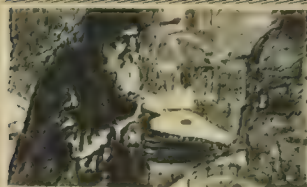
[Continued opposite.]



IN DANGER OF RAPID DETERIORATION UNLESS £100,000 IS RAISED: GLOUCESTER CATHEDRAL AS SEEN FROM THE WEST.

Continued. murdered Edward II. was buried in the church, and the great increase in pilgrims' alms that resulted enabled the present Choir to be erected. It is one of the earliest examples of Perpendicular. The Norman work was not destroyed, but made to support the new fabric, which is little more than an elaborate embroidery laid upon the older stonework. This is the unique feature of the building. At the same time, the height of the old Choir was raised to its present altitude of 89 ft.; the magnificent vaulting was built and richly carved and the vast east window was constructed and filled with glass (1350) to commemorate the battle of Crecy and the siege of Calais. About a century after the window was filled, the rest of

the Perpendicular additions were made; the two western bays of the Nave, the south porch and the tower. The present Cloisters, with their glorious fan vaulting, were built on the site of older cloisters; and, last of all, the singularly beautiful Lady Chapel, which was not finished until 1491. For over 200 years the Three Choirs Festival has taken place in Gloucester Cathedral every third year. The Dean and Chapter with the financial assistance of the Friends of the Cathedral, have renewed the roofs of the Tower and the South Aisle since the war, but their resources for further major repairs are now exhausted and the present appeal to the general public has now become necessary.



THE WORLD OF SCIENCE.



OLD AND NEW LEGENDS OF SHREWS.

By MAURICE BURTON, D.Sc.

SHREWS seem to attract legends around themselves. In addition to two of ancient origin—namely, that a shrew walking over, sleeping cattle induces paralysis and that a shrew cannot cross a human foot-path and live, there is another of more recent date. This new one seems to have been partly inspired by a desire to explain away the second of the older legends.

It is fairly common knowledge that in late summer and early autumn, shrews are often found dead on paths or at the sides of roads in fair numbers. The orthodox explanation has been as follows. Shrews are short-lived, with a maximum longevity of fifteen months. They are also prolific. A single pair may produce up to three litters a year, with anything up to ten in a litter. As the peak of the breeding season is in June, the high rate of multiplication and high rate of mortality, coupled with a life-span of thirteen to fifteen months, would contrive to give a peak for mortality in late summer and early autumn, say from July to October. At this peak of high mortality, however, large numbers of shrews will be dying from senility alone. The size of the shrew being what it is, 2 ins. head-and-body length, it is likely that one dying among herbage, even in low grass, would be less readily seen than one dying on bare earth. So the appearance could arise that shrews die on footpaths and roads in noticeably larger numbers than elsewhere.

This seems a sufficiently satisfactory basis for the ancient belief, and is doubtless to a large extent the explanation. If, however, we can believe the testimony of eye-witnesses, there is something more to it. I have heard it asserted by those whose business takes them into fields in the very early morning that a shrew will drop dead at the sight of a human being. Such assertions have been categorical and have proved unshakeable. The next question is, therefore, whether on scientific grounds they are feasible.

To answer this question it is necessary, first of all, to dispose of the new legend. During the latter part of the nineteenth and the early years of this century, several competent naturalists have set on record their observations on our common shrew. They all agreed that shrews died readily on being captured, succumbing from fright either on being handled, or soon after. Several agreed that even a comparatively small noise, like the springing of a trap, was sufficient to cause death from shock. Moreover, all agreed that shrews in captivity, in those instances where they have survived sufficiently long to be comfortably installed and fed, show an "extreme feebleness. . . They totter in every movement, exactly as if they were suffering badly from rickets; their legs barely support their weight, and they continually stumble over the slightest obstruction, such as a small bit of moss or grass, so that in the case of a freshly-caught individual one can hardly persuade oneself that one of the legs is not broken."

The same writers (Barrett-Hamilton and Hinton) also remarked that although they "certainly spend much of their time in the runs and burrows of mice . . . their weak claws are not suitable for extensive excavations, although they are probably capable of digging when necessary." In other words, these two quotations, and others like them, give the impression of a small mammal living mainly on the surface dying

readily at any untoward circumstance. The only possible explanation seemed to be that they were exceedingly highly-strung and susceptible to shock; and this was the explanation generally advanced, and the one which I put forward on this page on July 8, 1950. It seemed also to account for the ancient legend, and to that extent had the support of history.



A FEROCIOUS DISPLAY OF MATERNAL DEVOTION THAT CONTRASTS STRONGLY WITH THE SMALL SIZE OF THE SHREW, AS WELL AS WITH THE ALLEGED FEEBLENESS OF BODY SEEN IN CAPTIVE SHREWS: A FEMALE SHREW, WITH A LITTER, SUCCESSFULLY DEFYING A CAT—A RECONSTRUCTION BASED ON AUTHENTIC ACCOUNTS OF SUCH INCIDENTS.

It lent colour, if not a verisimilitude, to the eye-witness stories of mole-catchers and others. In fact, it seemed a highly satisfactory hypothesis. Even so, there were certain other observations that were markedly at variance with it. For example, it is a common observation that two shrews will fight each other like tiger-cats. There have been more rare occasions when one has been seen to leap 2 ft. through the grass. And there are several authentic instances of a female shrew with young putting up such a show of ferocity that a full-grown cat or dog has been compelled to retreat. Any one of these performances accords ill with a small mammal showing signs of congenital rickets, or ready to die of shock.

There is also a marked incongruity in the statement that the common shrew "is probably one of the most widely distributed, abundant, and hardy of our British mammals."

It has always puzzled me that if a shrew is mainly surface-living and at the same time so abundant, one should see so little of them. Observations made in recent years go far in reconciling some of these seeming contradictions and, what is more, in upholding ancient beliefs. Harrison Matthews, in his "British Mammals" (1952), remarks that "these animals are not more nor less confined to burrows than our mice and voles." Crowcroft, writing a few months earlier in the *Journal of Mammalogy* (1951), goes even further. According to him,

common shrews, "burrow almost incessantly," and when on the surface have the predisposition to enter or explore every crevice or opening they encounter. His experiences lead him to state categorically that any individuals caught at the surface and dying from fright or shock will be either exceptional individuals or semi-starved. By this, he brushes aside the new legend. He blames the conclusions drawn by former naturalists on to a failure to appreciate the food requirements of the animals in question. A full-grown shrew, under ordinary circumstances, requires its own weight of food every twenty-four hours, and a female suckling young will take up to twice this amount.

Shortage of food is, however, one only of the factors contributing to the vulnerability of shrews caught on the surface. Very small mammals, with the greater proportion of body surface to weight, lose heat to a disproportionately greater extent than large mammals. So long as they feed well, the balance between the heat generated within the body and that lost at the surface during cold weather can be readily maintained. The result is that when food is available in sufficient quantity they can endure quite low temperatures, even those below freezing-point, and survive. So it happens that shrews can be seen about in snow. Conversely, the larger proportion of body surface to weight results, in hot weather, in a greater intake of heat through the skin, leading to a need for excessive ventilation of the body by evaporation. The water loss so required is mainly through more rapid breathing, and since the normal rate of breathing and the pulse rate of small mammals may be two or three times that of our own, any increase will produce apparent symptoms of distressful panting. The more important thing is, however, that exposure to high or low temperatures brings a need for more food and, often, more drink.

A burrowing animal has the advantage that, even a few inches below the surface, there is a fairly constant temperature and humidity. This

same animal at the surface is at a disadvantage, whatever the weather, which can be offset only if abundant food is present. A shrew must feed at short intervals; it has been found that to gorge itself at one sitting does not mean it can starve for a correspondingly long period. So is produced a vicious circle: the greater need for food or water when at the surface means hunting in wider and wider circles, which means in turn greater loss of energy through movement and diminishing returns in terms of food and drink. The chances are in favour, therefore, of any shrew seen at the surface being in a state of partial starvation, especially in summer. On the relatively arid and

insectless surface of a road, or footpath, or the margins thereof, a shrew will find itself under the most rigorous conditions, and the rougher the road or footpath, the more severe these will be, and the nearer the animal to the point of death.

It is significant that mole-catchers' stories of shrews dropping dead at sight of a man usually relate to ploughed fields, where conditions are nearly as rigorous as on a road. But it is not "at sight of," for, as Harrison Matthews tells us, the eyes of shrews

are extremely small, "and it is doubtful if they have the power of vision as we understand it."

Any tendency to this apparent death from shock on a road or path will be accentuated as the shrews are nearly at the end of their span of life. It may be, therefore, that there are proportionately more deaths in those places. Thus, the ancient legends may not be true, but they have every appearance of being true.



A SHREW IN DIFFICULTIES IN A CART-RUT: THE LEGEND THAT CROSSING A HUMAN PATH IS FATAL TO A SHREW DATES FROM THE DAYS WHEN SUCH PATHS WERE DEEPLY RUTTED. THE FATAL CONSEQUENCES OF FALLING INTO A RUT SPRINGS PARTLY FROM THE FORMIDABLE PROPORTIONS OF THE RUT FOR SO SMALL AN ANIMAL, BUT MAINLY FROM SEMI-STARVATION IN A BEAST NORMALLY HUNTING AND FEEDING UNDERGROUND.

From the drawings by Jane Burton.



SHOWING THE MOST OBVIOUS SENSORY REGION, THE LONG, FLEXIBLE SNUOT, PLENTIFULLY SUPPLIED WITH SENSORY BRISTLES: THE HEAD OF A SHREW. Living mainly underground, sight is unimportant to the shrew, but its hearing may be of a special kind, judging by the small ear-flaps hidden in the fur, and the presence of an earlet, as in some bats.

Photograph by Maurice G. Sawyers.



ASTON MARTIN D.B.S. DROPHEAD COUPE.
Whether as a convertible or as a saloon model, the Aston Martin is especially notable for its very high speed, complete comfort and safety. Over 100 m.p.h. is reached with comparative ease although the 6-cylinder engine is only of 2500 c.c. A centre gear-change lever is fitted which enables very quick changes to be made at high speeds. External and internal body finish is luxurious: the front seat can hold three people and it has a folding centre arm-rest for use when two are carried. Air-conditioning and de-misting equipment is standard.



DAIMLER 3-LITRE CONVERTIBLE COUPE.
Provision is made in this car for a capacious boot, which is so necessary for long distance high-speed touring. To obtain this unusually large luggage-space, the fuel tanks are fitted in the rear wings and the spare wheel housed below the floor of the boot. Another ingenious device is the automatic power-operated raising of the luggage-boot lid when the handle is turned. The method of removing the spare wheel is shown in the adjoining photograph (right).



DAIMLER 3-LITRE CONVERTIBLE COUPE.
The retractable spare-wheel carrier for removing the spare wheel, which is housed under the luggage-boot floor. The wheelbrace is used to turn a boss or knob on the floor of the boot, which has the effect of tilting the wheel-carrier downwards, so that the wheel itself easily slides out. The wheel which is replaced is slid into the carrier without having to be lifted bodily from the ground—a great advantage to a woman driver.



ALVIS 3-LITRE COUPE.
The Alvis Company has long been noted for fine motor-cars, although not in the mass-produced class. They now concentrate on two models only, the Drophead Coupé and a Saloon. Both have the same engine—a 6-cylinder overhead-valve engine of 2993 c.c., R.A.C. rating 20.25 h.p., the bore and stroke of which are very nearly square, thus complying with recent engine design. Suspension is normal—independent in front and semi-elliptic in rear. The four-speed gear-box has central lever control. Body finish inside and out is excellent.



WOLSELEY FOUR-FORTY FOUR SALOON.
A new Nuffield production added to the Wolsley range. It has a full four-seater saloon body with a 1½-litre overhead valve engine of 1250 c.c., and it has been designed to provide reasonable economy in running with a satisfactory road performance and high-class finish. Full visibility is a characteristic feature of the body with its large curved windscreen and large rear window. A heating, de-misting and ventilating unit is included as standard equipment. Upholstery is real hide over Dunlopillo cushions and the rear seat has a centre arm-rest.



WOLSELEY FOUR-FORTY FOUR SALOON.
The extra large boot on the new Wolsley Four-Forty-Four Saloon. To obtain this generous luggage-space, the petrol tank has been mounted forward of the boot and the spare wheel housed at the side. The lid of the boot is precisely counterbalanced, and built into the boot door-handle is a reversing lamp operated by a switch in the gear-box.



THE NEW HUMBER SUPER-SNIPES.
Among the interesting features of this entirely new model, further illustrated and described on another page, is the large luggage-boot with the spare wheel placed to one side and having a counterbalanced lid and reversing light. Our photograph also shows the roomy pockets in the front doors and the glove-box in the instrument board. The latter has a semi-circular speedometer shrouded to prevent reflection. This, together with the petrol and oil gauges, thermometer and ammeter, is clearly seen through the two-spoke steering-wheel.



THE JOWETT JAVELIN.
This car is almost unique in that its motive power is a horizontally opposed double twin engine, a design which is not used in any other British car except its sister model the Jowett Jupiter, described elsewhere in these pages. That this design is effective can be judged from the growing popularity of the Jowett range since its introduction after the war. The latest Saloon-de-luxe, shown above, still has the original aero-dynamic body style, but has many detail improvements incorporated internally. All models are noted for high speed and reasonable fuel consumption.



THE HUMBER IMPERIAL SALOON.
Practically identical with the Humber Pullman, the latter having a division behind the front seats. Both cars have coachwork by Thrupp and Maberly and are lavishly equipped internally. They are very powerful vehicles with 4½-litre 6-cylinder engines, and the saloon, normally a comfortable six-seater, can actually accommodate three more passengers by use of the occasional seats folded away at the rear of the front seats. Despite their size and weight, these cars handle equally well in town traffic or on country roads, while the fuel consumption is reasonably low, especially on long runs.



ROVER '75' SALOON.
Since the last Show, the Rover has had few changes, but one is a re-designed radiator grille and another alteration is in the arrangement of the luggage compartment, from which the spare wheel has now been removed and separately housed underneath. A slight rearrangement of the seating now gives a little more comfort to the driver and greater leg-room for rear-seat passengers. The petrol-filler mechanism is shown in more detail in the adjoining photograph (right).



THE ROVER '75' SALOON.
In these days of expensive fuel any device for preventing theft is desirable, and the Rover Company have an ingenious but simple arrangement whereby the petrol-filler is concealed in a separate small compartment on the rear-side rear wing with a spring door. The latter is fitted with a pillar-proof lock and this can only be operated from inside the luggage-boot, which itself has a lock in the lid handle, operated by a special key and not the ignition or door keys.



THE NEW DAIMLER 3-LITRE CONVERTIBLE COUPE.
The luggage boot and spare wheel storage of this car is described elsewhere on this page. It is shown here in open form with the power-operated hood fully lowered. The engine is similar to that fitted to the "Regency" Saloon, except for a special cylinder-head which raises both compression ratio and brake horsepower, and is a 6-cylinder overhead valve engine of 2952 c.c. Transmission is typically Daimler, with a fluid flywheel and four-speed pre-selective gear-box, with an overdrive for high-speed touring at reduced engine speed, reducing fuel consumption and lessening wear and tear.

The 37th International Motor Exhibition promoted by the Society of Motor Manufacturers and Traders was to be opened on Wednesday, October 22, at Earls Court by Field Marshal Earl Alexander of Tunis, the Minister of Defence.

It is fitting that the Defence Minister himself should perform this ceremony on behalf of an industry which has contributed so much, both during the war and

since, to the armaments programme, and, in fact, continues to do so, despite urgent demands to increase its export quota beyond the figures already attained.

Export sales since the war have already brought to Great Britain large amounts of hard currency, including U.S.A. and Canadian dollars, to the tune of £100,000,000. In this year's Exhibition not only is almost every British motor-car



THE HILLMAN MINX (MARK V).
One of the most popular light cars. It has a 4-cylinder engine of 1265 c.c., four-speed gear-box, independent front coil springs and semi-elliptic rear springs, with hydraulic shock-absorbers. The body accommodates five persons and has an adjustable bench-type front seat and exceptionally good visibility through both the wide, curved front windscreen and the curved rear window.



THE VAUXHALL VELOX.
A roomy five-six-seater Saloon powered by a new 2½-litre 6-cylinder "square" engine introduced during 1952 and with greatly improved performance, including a higher top speed, lower fuel consumption and less wear. Normal cruising speed is also increased. Acceleration, braking and steering are good, while the suspension is by coil, independently sprung, in front and by semi-elliptic springs in rear. The body has wide seats, good head-room, visibility and a generous luggage-boot.



THE AUSTIN A30 SEVEN.
A model eagerly awaited and now becoming available. Although only of 800 c.c., the overhead-valve engine is lively and powerful. Four persons can be comfortably seated in the well-proportioned saloon body. The doors are rear-opening for safety and a sizeable boot is provided. Steering, suspension and braking systems are quite up to date, and the four-speed gear-box is operated by central gear-change—desirable in a small car and one which helps to prevent overloading with passengers.



THE AUSTIN A40 SOMERSET COUPÉ.
A very attractive all-purpose car, which can be used as shown, in open touring form, with hood neatly stowed away, in the coupé de ville or half-open position, or again completely closed. The front seats tilt forward and are separately adjustable. The 4-cylinder engine is of 1200 c.c. The four-speed gear-box is operated by steering-column lever. Suspension follows modern design with front independent coil springs and semi-elliptic in rear, controlled by hydraulic shock absorbers.



THE AUSTIN A15 SHEERLINE.
This is made in Saloon form as illustrated or as a Limousine with a slightly longer wheelbase. Both have the overhead-valve 6-cylinder engine of 282 h.p. R.A.C. rating, four-speed gear-box, independent front and semi-elliptic rear suspension. The bodywork is luxurious and the seating will accommodate five people normally and six if necessary, in considerable comfort. The road performance is extremely good and especially so for long-distance touring.



ROLLS-ROYCE SILVER WRAITH.
A long-wheelbase model, with Hooper seven-seater Limousine body, a magnificent example of British craftsmanship in engine and chassis as well as coachwork. Rolls-Royce Ltd. are the first British firm to adopt the Automatic Gear-box as optional equipment, but only on left-hand-drive export models. Prolonged tests have been made on the system selected, resulting in many modifications so as to satisfy the high standard demanded by the makers of Rolls-Royce and Bentley cars.



ROVER P5B MARK I.
A development of the earlier Jupiter model, by increasing the space at the rear of the seating and carrying the hood further back, allowing parcels and small cases to be carried inside the car. The tail now has an exterior-opening luggage locker, so affording increased baggage-room. The original Jupiter engine has been re-designed in details but remains basically in its original form—i.e., a horizontally-opposed double twin-cylinder 1½-litre engine.



MORRIS MINOR FOUR-DOOR SALOON.
This has just achieved fame in covering over 10,000 miles, non-stop, night and day, in just over nine days. The engine is the first of the Bendis emerging from the British Motor Co. seats—i.e., a Nufield-Austin combination—and is an overhead valve type of 803 c.c. It is in great demand in all countries. Externally unchanged, it has comfortable seating for four, a four-speed gear-box, and up-to-date suspension, braking and steering.



THE ROVER "P5B" SALOON.
Virtually the same as before in mechanical details, but with an improved frontal appearance and with a rearranged luggage-boot. The details of this and of the new petrol-filler mechanism are illustrated on another page. A more powerful car-heater is fitted and a new controllable ventilating system. The body interior is noticeably elegant and well finished. The 6-cylinder engine is of 2103 c.c. and the car is provided with a four-speed gear-box, operated by a lever on the steering column.



ARMSTRONG-SIDDELEY SAPPHIRE SALOON.
Entirely new and of extremely modern design. Fitted with a 30-h.p. R.A.C. rating 3½-litre 6-cylinder "square" engine developing 120 b.h.p. at 4200 r.p.m. Offered with choice of two gear-boxes—either a four-speed conventional type controlled from the steering column, or an electrically-operated pre-selector box. Coachwork, upholstery and interior fittings are luxurious and a very large luggage boot is incorporated. It is a full six-seater. Performance is first-class, with top speed approaching 100 m.p.h.



BENTLEY SPORTS SALOON.
A four-door six-light saloon body specially designed and built by Freestone and Webb, in extremely modern style. Seating arranged for six, three on the front adjustable split-type bench seat and three in the rear. Most luxuriously upholstered and equipped with every conceivable requirement, including press-button radio set, sunshade roof, folding picnic tables at rear of front seat, and another under the instrument-board near side. Body finish is in black cellulose and green "jewelstone", and upholstery in pastel green hide.



THE NEW HUMBER HAWK.
A five-six-seater saloon, of which one model has a glass division incorporated to turn it into a small limousine if required. Body styling gives improved appearance. The front air intake grilles enclose the side-lights and the doors are press-button operated and the rear doors are wider. The windscreen is wide and curved, and there is a larger rear window. The 4-cylinder engine is of 2267 c.c. and the gear-box has four speeds, controlled from the steering column. Braking, steering and suspension are of the very highest order.



BRISTOL "401" SALOON.
Little changed from previous year, but a car heater is now included in the standard equipment. Its 6-cylinder 2-litre overhead-valve engine is practically identical with the one fitted to the Cooper-Bristol, which has achieved considerable success in 1952 motor racing. The saloon's performance is extremely good, and very long distances can be covered with safety and comfort and at high speed. The interior finish is of the finest quality grain leather and the body has push-button door-handles.



THE JAGUAR 3½-LITRE XK150 TWO-SEATER.
Probably the most famous sports car in the world, with unparalleled performance and extremely good appearance. The 6-cylinder 3½-litre engine, 3442 c.c., develops 160 b.h.p. at 5000 r.p.m., and together with the aero-dynamic body styling, is responsible for the one fitted to the Cooper-Bristol, which has achieved considerable success in 1952 motor racing. The saloon's performance is extremely good, and very long distances can be covered with safety and comfort and at high speed. The interior finish is of the finest quality grain leather and the body has push-button door-handles.



THE FORD ZEPHYR SIX CONVERTIBLE.
This car, now coming into production, has a power-operated hood controlled by press-button and may be used in the three positions, fully or half-open or fully closed. Mechanically the same as the Zephyr Saloon, it has the same 6-cylinder 2-litre "square" engine, actually "over-square", the first of its kind in Great Britain. R.A.C. rating is 23-44 h.p. It has a very lively performance, with excellent steering, cornering and braking. Its sister model is the 19-63 h.p. 4-cylinder square-engine "Consul" in saloon form only.



LANCHESTER 5-LITRE CONVERTIBLE.
Based on the Lanchester "Fourteen" introduced in 1950. This has an overhead-valve 4-cylinder engine of 1968 c.c. and in every respect a *de luxe* car. Both hood and windows are power-operated by push-button. Interior finish is of high quality individual type leather upholstery. The only car of its size to be supplied with fluid fuel and pre-selector 4-speed gear-box, operated from the steering column. Contains a built-in heater supplying warm or cold air to the interior and has an automatic chassis lubrication system.



STANDARD "VANGUARD" SALOON.
Little changed from earlier models except in grille design, since its first introduction in 1947. The 4-cylinder overhead-valve engine is of 2088 c.c. R.A.C. rating 17-9 h.p. Notably good points are the large luggage boot, wide rear window, spacious and comfortable six-seater body, good grouping of instruments immediately in front of driver and easily seen through clear top half of new grouping wheel. It can be driven for long distances without undue tiring, thanks to the good driving position, powerful engine and excellent springing.



CITROËN 6-CYLINDER SALOON.
One of several models made by Citroën cars, all of which continue to incorporate the front-wheel drive popularised by Citroën. All models now have an enlarged luggage boot, and bench-type front seat. The 6-cylinder is of 2086 c.c. with overhead valves, and has detachable cylinder barrels to obviate costly re-boring. A three-speed gear-box is fitted and operated by a lever on the dashboard. Independent springing with front wheel drive has been a Citroën feature for eighteen years.



DAIMLER 3-LITRE "REGENCY" SALOON.
First announced in 1951, this model continues unchanged. Powered by a 6-cylinder overhead valve engine of 2952 c.c. and 20 b.h.p., it includes the Daimler fluid transmission and pre-selector four-speed gear-box. The six-seater body is lavishly equipped and has modern but graceful exterior styling. A convertible version is also exhibited. This is on very similar lines mechanically, but is fitted with a special cylinder head, raising both compression ratio and b.h.p., and with an over-drive added to the pre-selector gear-box.



M.G. T.D. MIDGET.
A Nufield Organisation product and one that is providing large quantities of dollars from overseas markets. The engine is a 1200 c.c. overhead valve 4-cylinder model giving 54 h.p. at 5000 r.p.m. Very fast for so small a car and handling extremely well with good springing, braking and acceleration. A saloon version is also marketed with a similar engine, but having a normal single S.U. carburettor instead of the two fitted to the M.G. Midget. The saloon is very well appointed and has two adjustable front seats.



THE MORRIS OXFORD SALOON.
Another product of the Nufield factories. Only slight changes from the 1951 model and these mainly frontal appearance improvements. The bench-type front seat is adjustable and has leather upholstery over Dunlopillo cushions. A tinted rear window makes the car blind obsolete. The engine is of 1474 c.c., giving 41 b.h.p. at 4500 r.p.m. It has a very flexible performance and will cruise comfortably at 60 m.p.h., while fuel consumption is economical and springing, steering and braking leave nothing to be desired.



THE NEW SUNBEAM-TALBOT "80" COUPÉ.
A convertible based on the same engine and chassis as the saloons which won fame in the 1952 International Alpine Rally with three Coupés des Alpes in the first four places. The Coupé des Alpes in the 1952 International Alpine Rally; the Frazer Nash two-seater, which holds an International 200-mile record with a speed of 120-16 m.p.h. from a standing start, and other successes. In addition, a special stand will include a number of racing cars which have given outstanding performances in 1952. No unusual changes in design are in evidence in the new models except that the Rolls-Royce Company have incorporated an Automatic (Continued next)



FORD "CONSUL"
The smaller sister of the Ford Zephyr Six, this car has a 4-cylinder o.h.v. over-square engine of 1508 c.c. R.A.C. rating 15-63 h.p. Other notable features being the quite new and effective method, peculiar to both models, of independent front springing, forward-hung doors, roomy and comfortable body and the new grouping of the instruments on the fascia board immediately in front of the driver and close to the steering-wheel with its clear top half. All these help to make the "Consul" a very pleasant motor-car to drive.

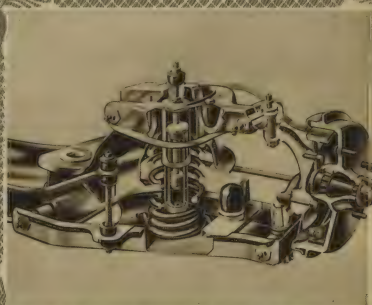


LAGONDA MARK II SALOON.
A David Brown production powered by the same 6-cylinder 2½-litre engine as the Aston Martin D.B.2 of racing fame. The Lagonda body is in the *de luxe* class, is now slightly wider and with an improved front. Four-wheel independent suspension is employed in conjunction with a cruciform chassis and inboard hydraulic brakes, giving remarkably comfortable motoring at all speeds. The four-speed synchromesh gear-box is steering-column controlled. The instruments are neatly grouped immediately in front of the driver.



THE AUSTIN "PRINCESS II" SALOON.

Available also as a Touring Limousine. Both models are mounted on the Austin A 135 chassis and with the 6-cylinder Austin engine. Both bodies are coach-built by Vanden Plas Ltd., who have specialised in fine coachwork for many years. Both are luxuriously furnished internally and include built-in radio with two speakers, and built-in heating and ventilating unit, map-reading lamp and interior lights. The limousine has a longer wheelbase; and the usual glass division, which is incorporated in a single-piece front seat unit. Up to nine persons can be accommodated in this model.



INDEPENDENT FRONT SUSPENSION.

This is a phrase often referred to but not always understood. Our illustration shows an example of such suspension by coil spring, which is a feature of Vauxhall models. Parts have been cut away to show the design, so it is possible to see how the large coil spring is mounted and how the double-acting telescopic shock absorber is fitted centrally within it. This system operates on what is called the long and short arm principle. These arms are rigid steel pressings.



THE SUNBEAM-TALBOT 90 TOOL-KIT.

In this model, tools are divided into large and small. The former are arranged neatly in a felt-lined compartment which is fitted inside the lid of the luggage locker, while smaller tools are separately housed in a special locker under the instrument-board and are thus handy for the driver in case of need. In neither instance are passengers or their luggage disturbed. This is an important point under bad weather conditions.



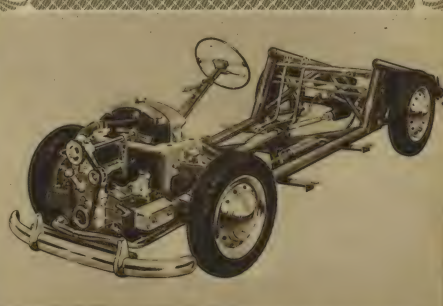
THE NEW HUMBER SUPER-SNIPE.

This model is making its first appearance. It is a fast, powerful car, with a new 6-cylinder overhead valve engine of 4138 c.c. known as the Blue Riband. Special attention has been paid to riding comfort by the provision of a new coil-spring front suspension and extra-wide seven-bladed rear springs. The front coil springs have telescopic shock-absorbers housed within them. A four-speed gear-box is fitted with steering-column change. The body is exceedingly comfortable, with arm-rests on front and rear seats, and on doors; and the front seat is adjustable for height, rake and leg room.



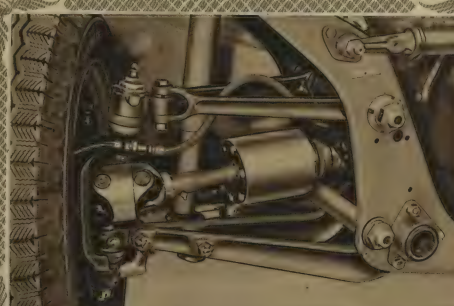
THE TRIUMPH SPORTS CAR.

This is an entirely new model. It is purely a two-seater sports car, with a 4-cylinder oh.v. engine of 1991 c.c., which, in fact, is the well-tried Vanguard engine with a reduced bore. Also new is the four-speed gear-box with central gear change. The seats can be tilted, so that there is room for luggage at the back. Interesting colour schemes are offered, the Show model having a cream body and red upholstery. Instruments are grouped immediately in front of the driver.



THE JOWETT JUPITER MARK II ENGINE AND CHASSIS.

This model has been developed from the original Jowett twin of pre-war days, which was horizontally opposed, and after the war became the unique "flat four" or horizontally opposed double-twin engine. The illustration shows clearly the mounting of the two pairs of cylinders across the frame; and the special tubular chassis, as well as the rear-mounted radiator and other mechanical details. The popularity of the Jowett models is an indication that this radical departure from normal design is successful.



THE CITROËN FRONT-WHEEL DRIVE.

Front-wheel drive is unusual in Great Britain, but a most interesting example is that fitted to the Citroën 6-cylinder Saloon, where it is combined with independent front suspension. This system is claimed to have some outstanding advantages such as elimination of skidding, safe cornering at higher speed because the steering is assisted, lower centre of gravity and weight reduction. It also allows for a flat floor in the body, both front and rear, and thus increases passenger comfort. This method was first introduced by Citroën eighteen years ago.



THE RILEY 2½-LITRE SALOON.

In the main this model differs little from the car that has become so well known to British motorists. The 4-cylinder engine is of 2443 c.c., but develops 100 h.p. at 4500 r.p.m., thus providing sports car performance under conditions of great comfort. Among the alterations for 1953 are an improved braking system and a new back axle, together with a slightly amended engine front. Bodywork is of the finest, with leather upholstery, and a folding centre arm-rest is fitted to the rear seats.



THE TRIUMPH "RENOWN" SALOON.

This is one of the few remaining examples of what is known as the knife-edge saloon, but one which has elegance and individuality. The engine is the same as the Standard "Vanguard," and therefore one that has been proved thoroughly reliable over many years, having been fitted also in the Ferguson tractor. Both front and rear seats are of the diver type, each having central folding arm-rests when only four passengers are carried, while the front seat is adjustable to the driver's requirements. Although an excellent car for town use, its road performance is extremely good over short or long distances.

Continued.
Gear-box, the only one fitted to a British car, and even then only for export sale on left-hand-drive cars. Many models have increased luggage-room for long-distance touring and there are one or two new "square" engines. Otherwise the main alterations are in minor details to add to the comfort and convenience of driver and passenger. There are, however, some entirely new cars exhibited: the Armstrong-Siddeley Sapphire, Humber Super-Snipe and Humber Hawk, Austin "Princess II," Limousine, and the new Daimler.



THE LAGONDA MARK II SALOON.

Much more accent is now being placed on the capacity of cars to hold luggage, particularly where long-distance touring is required. In the Lagonda Mark II, Saloon the boot is quite capacious and is not affected by the spare-wheel housing which, in fact, is tucked away separately under the floor of the boot. Another interesting refinement is the incorporation of an inspection lamp.

Daimler 3-litre Convertible, Wolseley Four-Forty-Four—to name just a few, while there are also some significant examples of the coachbuilders' art by Hoopers, Park Ward and others.



THE HAND-BRAKE IN NEW VAUXHALL MODELS.

Both the 6-cylinder Vauxhall Velox and the 4-cylinder Vauxhall "Wyvern" saloons have the hand-brake lever placed between the driver's seat and the door, thus being very readily to hand in an emergency, without in any way obstructing access to the driving seat, even in the "on" position. The hand-brake lever is of the "pull-up" type, fitted with a thumb-guard to prevent accidental release.

Few details are available of foreign exhibits, but one newcomer is of interest—the "Pegaso," a Spanish car, first shown at Geneva in March last. But it is not only the cars, caravans



THE TRIUMPH "MAYFLOWER."

The "Mayflower" is very reminiscent of the Triumph "Renown" in its knife-edge design, but with a 1½-litre engine of 1247 c.c., R.A.C. rating 9.5 h.p. Its performance is extremely good for its small size. Being a two-door saloon, the front seats are independently adjustable, tipping forward for access to the rear seats. The luggage boot is quite capacious, and has the extra advantage of being hinged at the bottom to form a luggage platform if needed. Suspension follows normal practice in being independent in front and semi-elastic at rear, and marine engines which are of interest. The large galleries at Earls Court are filled with stands containing every kind of accessory and component which can be devised to add to the convenience and comfort of the motorist, with, in addition, a most comprehensive display of all the well-known makes of tyres. The Exhibition remains open until the evening of Saturday, November 1.

AT THE MOTOR SHOW: NEW MODELS, UP-TO-DATE DEVELOPMENTS OF WELL-TRIED FAVOURITES, MECHANICAL INNOVATIONS AND DETAILS OF CONSTRUCTION TO BE SEEN AT EARLS COURT.

N.B.—Do not cut along the left-hand edge of this page, but unfold the Panorama overleaf.

AN IVORY MASTERPIECE AND A MYCENÆAN OIL MERCHANT'S ACCOUNTS:

UNIQUE FINDS MADE DURING THIS YEAR'S EXCAVATIONS AT MYCENÆ.

By PROFESSOR A. J. B. WACE, Leader of the British Excavations at Mycenæ.

(These excavations, which were being carried out concurrently with those of the Greek Archaeological Society's excavations reported in "The Illustrated London News" of September 27 this year, were conducted with a research grant from the American Philosophical Society and contributions from the Universities of Cambridge and Oxford, the British Academy and the Leverhulme Trustees. The photographs are by Mr. N. A. Tombazis, Miss Alison Frantz and Miss Elizabeth Wace.)

THE British excavations at Mycenæ, under the ægis of the British School at Athens, were resumed this year with great success.

The most important discovery is that of inscribed clay tablets in the basement of the House of the Oil Merchant, which was found in 1950, and then known as the House of Stirrup Jars (Fig. 1). These are the first inscribed clay tablets to be found at Mycenæ, apart from the surface find of a fragment in 1950, and the first to be found in Greece or Crete in a purely

designs for the frescoes in Mycenæan palaces and houses were sketched or drafted on clay tablets, so that the compositions could be properly arranged before being applied to the stuccoed walls. Could this sketch of a man perhaps be a preliminary study for a fresco? Similarly, it is possible that the plans for buildings were sketched or even drawn out on clay tablets before construction. The careful planning of monuments like the Treasury of Atreus, the great hall (*megaron*) of the Palace at Mycenæ, and even



FIG. 1. THE SCENE OF A MOST IMPORTANT DISCOVERY: THE BASEMENT OF THE OIL MERCHANT'S SHOP AT MYCENÆ, IN WHICH A UNIQUE COLLECTION OF COMMERCIAL DOCUMENTS HAS BEEN FOUND.

This building, originally known as the House of the Stirrup Jars, was of at least two stories, as the rooms shown across the centre of this photograph are clearly basement rooms, in which stood the jars of the owner's stock-in-trade. The level space above to the right is the floor level of the ground floor. Whether there were additional stories is a matter of conjecture.

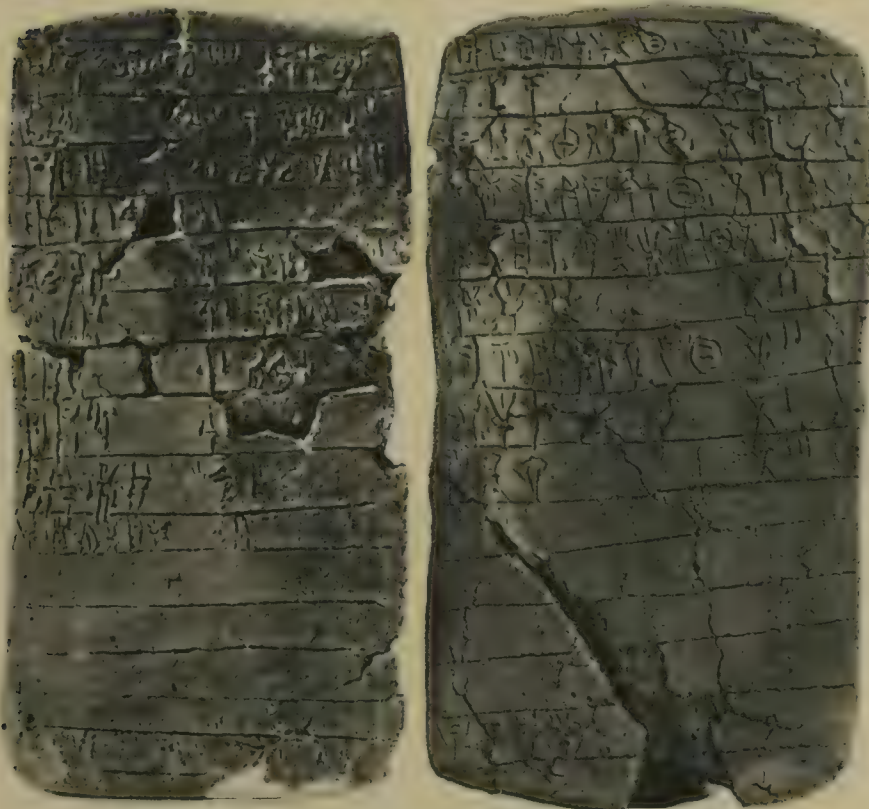


FIG. 2. THE FIRST FOUND OF THE GROUP OF THE FIRST CLAY INSCRIBED TABLETS DISCOVERED AT MYCENÆ. ALTHOUGH NOT DEFINITELY INTERPRETED, THEY APPEAR TO GIVE LISTS OF NAMES, COMMODITIES AND NUMERALS.

FIG. 3. "IS THIS A RECEIPT OR AN AUDIT?" A CLAY COMMERCIAL TABLET FROM THE OIL MERCHANT'S SHOP, WITH, IN THE UPPER HALF, NUMERALS AND EITHER NAMES OR COMMODITIES SET OUT AND, AFTER A NUMBER OF BLANK LINES, A SINGLE LINE OF WRITING.

private house. This indicates that the knowledge of writing and reading was not confined to kings and officials, but that private citizens, merchants like the oil merchant who seems to have occupied this house, also made use of written documents. Thirty-nine tablets came to light. The first found (Fig. 2), broken in three pieces, lay behind a large terracotta oil-vat, like a piece of paper torn up and thrown away in a corner. The tablets vary in size (Figs. 2, 3 and 4). Most of them seem to be accounts or bills, and one (Fig. 2) is in two columns. All bear incised lines to keep the writing level. They contain in the upper part (Fig. 3) several lines with the names of persons or goods with numerals set against them. Then follow several blank lines and one line of writing at the bottom. Is this a receipt or an audit? Sometimes before the numerals there is an ideogram which is what is called a "commodity" sign. If this could be definitely interpreted, it might tell us whether the merchant who owned the house really was an oil merchant, especially since it indicates a liquid commodity. The sealed stirrup-jars found in his basement are obviously impregnated with oil. Some tablets are long and narrow, and look like labels or docketts. All are made of coarse clay coated all over with a layer of fine clay to take the incised signs. In two cases the uppermost horizontal incisions were cut deep, and then the top line of writing was snapped off. This is rather like folding a piece of paper and tearing off a note written at the top of it. One tablet (Figs. 4 and 5) is unique. It is complete, and on the back bears a sketch of a man with a short sword, perhaps a soldier. This may be an instance of Mycenæan "doodling," but further consideration suggests other possibilities. It is conceivably possible that the

script. The inscription probably refers to the contents of the vase. Similarly inscribed vases are known from Mycenæ itself, Tiryns, Thebes, Eleusis and Orchomenos.

Another remarkable find was that of a striking group of ivories, probably the remains of a plundered tomb, in the Prehistoric Cemetery just outside the Lion Gate to the west. Here there were many fragments of fine painted vases; some of the so-called Palace Style (Fig. 11), some pieces of cups with delicate floral patterns of the Ephyrean style (Fig. 13), and an alabastron with a bold ivy-leaf design and of splendid fabric. The tomb must have been large and rich and, judging by these vases, belonged to the fifteenth century B.C. There was the handle of a silver cup of the Vaphio shape, inlaid with gold and niello (Fig. 17), and also an amber bead. Amber is common in tombs of that date. The ivories had probably

been abandoned by the tomb robbers as worthless to them. There are four model figure-of-eight shields carved in the round (Fig. 15), each about 0.18 m. (7½ ins.) long, which may have originally been covered with thin gold-leaf, for a great quantity of gold-leaf was scattered in the soil around. The figure-of-eight shield is a frequent motive in Mycenæan decoration and seems to have been the symbol of a deity. With these was a large piece of solid ivory (0.27 m. long, 0.10 m. wide, and 0.05 m. thick—10½ by 3½ by 2 ins.), which must have been cut from an exceptional tusk (Fig. 18). At the bottom is a tenon for insertion in a socket. Above this come two circles like a figure-of-eight shield, and at the top a ring with a triangular opening. This too was probably once covered with thin gold-leaf. It resembles a caduceus, or herald's staff, and may have been used as a sceptre.

With these ivories were two carved plaques, part of a large composition made up of several such plaques fastened by ivory pegs to a wooden backing. One plaque is large (0.25 m. long by 0.07 m. wide—9½ by 2½ ins.), and shows a magnificent griffin, a lion-like creature with wings (Fig. 14). The drawing of the muscles of the body and legs is superb. The execution is delicate and decided and, if this were not a mythical animal, naturalistic. The head and paws were on separate plaques, but of these only that showing the front paws was found, the smaller of the two surviving plaques. The griffin has a spiral ornament at the base of the wings, like all Mycenæan griffins. This is the finest of all Mycenæan ivory carvings of griffins. Comparison of this with the griffins on the carved ivory pyxis from a tomb near the Agora at Athens of slightly later date shows a marked difference in style, though the Mycenæ griffin is headless. It is further evidence of the popularity of this mythical monster

An instance of the practical use of writing is given by a large stirrup-jar found near the *poros* wall to be mentioned in a second article, on which there was painted before firing an inscription in the same Linear B

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FIG. 4. A COMPLETE, SMALL-SIZED DOCKET WITH THREE LINES OF WRITING, WHICH IS UNIQUE ON ACCOUNT OF THE INSCRIPTION ON ITS REVERSE. IT IS SHOWN STANDING ON ITS SIDE TO LINK IT WITH ITS REVERSE—FIG. 5. (ACTUAL SIZE.)

FIG. 5. A MYCENÆAN DOODLE OR A PURPOSEFUL DESIGN? THE REVERSE OF FIG. 4, SHOWING AN INSCRIBED AND LIVELY SKETCH OF A MAN WITH A SHORT SWORD. ON THIS PAGE PROFESSOR WACE DISCUSSES ITS PROBABLE PURPOSE.

A MYCENÆAN BRONZE - WORKER'S STOCK - IN - TRADE: TOOLS, MOULDS AND MATERIALS NEWLY DISCOVERED.

Continued.

as a decorative motive. The presence of a third front paw on the smaller adjoining plaque proves that the composition included two such griffins confronting one another. The whole subject thus must have been 0.5 m. (19½ ins.) long originally and probably about 0.15 m. (5½ ins.) high, one of the most striking carved ivories known. The details of the ground, as well as of the creature itself, are excellently rendered, and this must rank as a Mycenæan masterpiece for its wonderful style and execution as much as for its size. The plaque shows the natural curve of the tusk, which must have been large and solid. The Mycenæans probably procured their ivory from Syria, where the elephant then flourished in the Orontes Valley. The amount of ivory found at Mycenæ and elsewhere in Greece, in Cyprus, at Megiddo, Ras Shamra and Nimrud may perhaps be one cause for the extinction of the Syrian elephant. In the House of the Oil Merchant, a small ivory plaque (0.07 m. long by 0.035 m. wide—2½ by 1½ ins.) was found, which had probably formed part of an inlay on a small wooden casket (Fig. 16). This displays a couchant sphinx wearing a crown and with the wings spread.

The ivory has suffered from the fire which destroyed the house, but the low-relief is carved with delicacy and sureness, yet another proof, if one were needed, of the amazing skill of Mycenæan ivory-workers. This plaque dates from the thirteenth century B.C. In the same house was also found half of a model figure-of-eight shield in ivory which has holes at the back for attachment as ornament to some object (Fig. 12). In front are three groups of three holes which once were no doubt inlaid with gold or some precious stone. This ivory has been so affected by the soil in which it lay that it is now almost petrified. In the area west of the Prehistoric Cemetery and south of the Perseia Fountain House, an interesting and unusual collection of bronze implements was found, probably the stock-in-trade of a bronze-worker. They appear to have been carried in a canvas bag, long since perished, and seem to have been subjected to the effects of heat, because some of them are bent. Among them are three curved knives of different sizes and fragments of others (Fig. 7), a hammer which shows clear signs of much use (Fig. 10), two chisels, a drill, a double axe, an adze, a dagger (Fig. 6), the massive handle of a large bronze cauldron (Fig. 9), several pieces of raw metal broken from ingots of the usual oxhide shape, a lump of bronze which seems to have cooled off in a crucible, and many fragments of sheet bronze. In the House of the Oil Merchant was one half of a mould for casting a bronze

FIG. 6. PERHAPS PART OF THE STOCK-IN-TRADE OF A MYCENÆAN BRONZE-WORKER: A WELL-PRESERVED BRONZE DAGGER, IN TWO PIECES.

FIG. 7. FOUND IN A SINGLE GROUP NEAR THE PREHISTORIC CEMETERY AND THE PERSEIA FOUNTAIN: A NUMBER OF BROKEN AND BENT KNIFE-FRAGMENTS IN BRONZE. THE COLLECTION INCLUDED ALSO FIGS. 6, 9 AND 10.

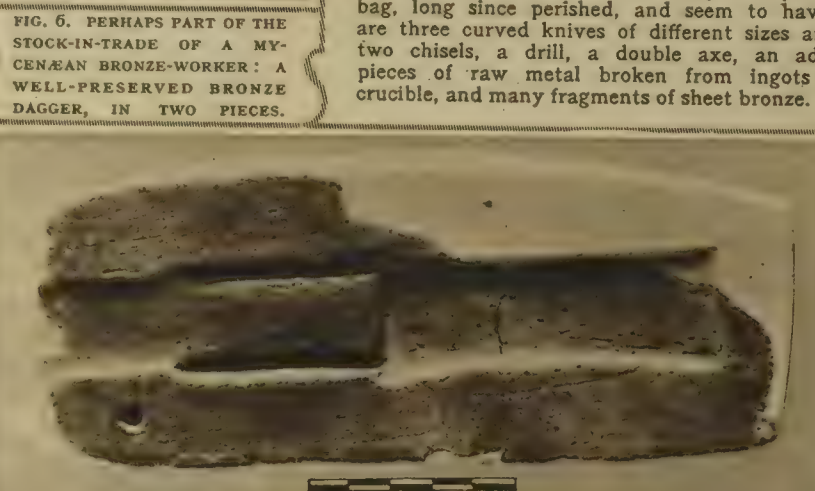


FIG. 8. HALF A STONE MOULD FOR CASTING IN BRONZE AN ADZE-HEAD, WITH A DOUBLE TANG FOR ATTACHING IT TO THE HAFT. FOUND IN THE OIL MERCHANT'S SHOP.



FIG. 9. A MASSIVE BRONZE HANDLE (9 INS. ACROSS) WHICH MUST HAVE BEEN PART OF A VERY LARGE CAULDRON. PART OF THE HOARD MENTIONED IN FIG. 7.



FIG. 10. A GROUP OF BRONZE TOOLS FOUND WITH FIG. 7: (FROM TOP TO BOTTOM) A CHISEL; AN ADZE-HEAD; (LEFT) A HAMMER-HEAD AND (RIGHT) A CHISEL AND DRILL; AND A LARGE DOUBLE AXE-HEAD.

[Continued opposite.]

" A MYCENÆAN MASTERPIECE " IN IVORY , SOME IMPORTANT AND CRYPTIC FINDS.



FIG. 11. FRAGMENTS OF PALACE-STYLE POTTERY, WITH A PALM-TREE-STEM DESIGN, WHICH HELP TO DATE THE IVORY GRIFFIN (FIG. 14) TO THE FIFTEENTH CENTURY B.C. THEY WERE FOUND IN THE SAME TOMB.



FIG. 12. AN IVORY BOSS WITH A PERFORATED DESIGN AND DOWEL HOLES BEHIND—HALF OF A FIGURE-OF-EIGHT SHIELD.



FIG. 13. FRAGMENTS OF CUPS WITH DELICATE FLORAL PATTERNS IN THE EPHYREAN STYLE, WHICH, WITH THE PALACE-STYLE FRAGMENTS (FIG. 11), DATE THE IVORIES.

Continued.
adze (Fig. 8), with wing-like projections on the haft side which may even have been bent over to fix the haft more securely. This type of adze is known from Europe, but no actual specimen from the Aegean area seems to be known. Still the presence of this mould at Mycenæ shows that the Mycenæans cast and presumably used such adzes. These finds thus give us interesting fresh information about Mycenæan metal-working and the methods employed by the craftsmen. (Another article by Professor Wace, describing other important discoveries made during this season, will appear in a later issue.)



FIG. 14. " A MYCENÆAN MASTERPIECE " : THE LARGE FRAGMENT OF AN IVORY CARVING OF GRIFFINS, RECENTLY FOUND IN A PLUNDERED TOMB OF THE FIFTEENTH CENTURY B.C. THE THIRD FOOT (LEFT) IMPLIES THAT TWO GRIFFINS FACED EACH OTHER.

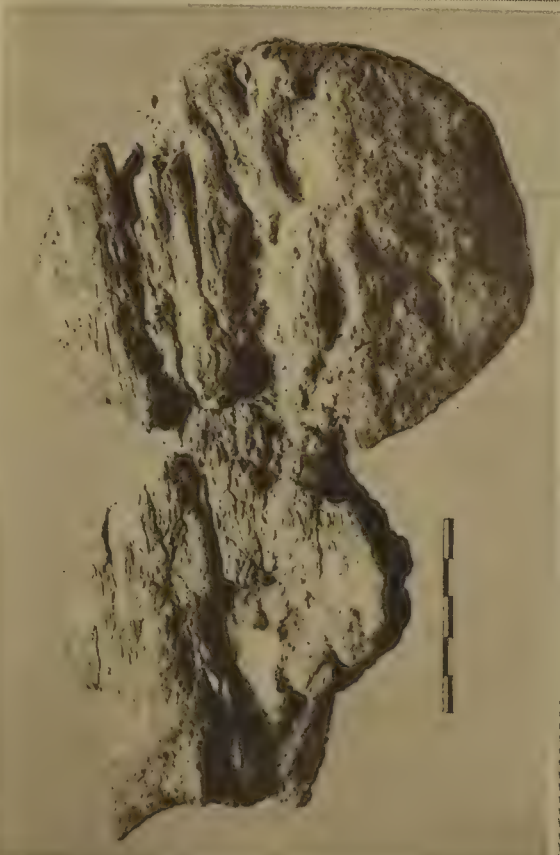


FIG. 15. ONE OF A GROUP OF FOUR MODEL " FIGURE-OF-EIGHT " SHIELDS FOUND IN THE TOMB. THESE MAY HAVE BEEN COVERED WITH THIN GOLD-LEAF.



FIG. 16. A SMALL IVORY PLAQUE (2½ BY 1½ INS.) OF A WINGED GRIFFIN, PERHAPS PART OF A BOX DECORATION. FOUND IN THE HOUSE OF THE OIL MERCHANT.

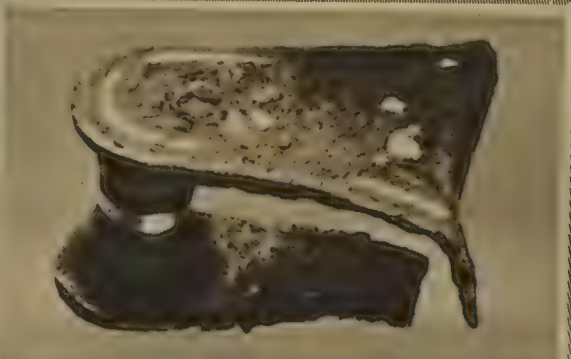


FIG. 17. A SILVER CUP-HANDLE OF THE VARHIO SHAPE, INLAID WITH GOLD AND NIELLO. FOUND IN THE PLUNDERED TOMB WITH THE LARGER IVORIES.



FIG. 18. A CADUCEUS, OR HERALD'S STAFF OR SCEPTRE : A LARGE PIECE OF SOLID IVORY, SIGNIFICANTLY SHAPED, AND PROBABLY ORIGINALLY COVERED WITH GOLD-LEAF.

MUIRHEAD BONE AT OXFORD: MASTERLY DRAWINGS ON VIEW IN LONDON.



"AN OLD SHELDONIAN TERMINAL." ONE OF THE DISCARDED HEADS FROM THE ROW ROUND THE SHELDONIAN THEATRE, NOW IN THE FELLOWS' GARDEN OF CORPUS CHRISTI COLLEGE.

(ABOVE.)
"OXFORD AT SUNSET FROM FERRY HINKSEY." IN THIS DRAWING SIR MUIRHEAD BONE HAS OMITTED THE GASWORKS IN ORDER TO INDICATE HOW FINE THE VIEW OF OXFORD WOULD LOOK WITHOUT THEM.



THE art of that fine draughtsman, Sir Muirhead Bone, is well displayed in the current exhibition of Drawings of Oxford at the Old Bond Street Galleries of P. and D. Colnaghi, which opened last week and will continue until November 1. The majority on view are drawings made for "Came to Oxford," an interesting and attractive book by Gertrude Bone (Lady Bone), which

[Continued below, right.]



"DEGREE DAY." THE SCENE SHOWS GRADUATES LEAVING THE SHELDONIAN THEATRE (BUILDING ON THE LEFT) AFTER A DEGREE-GIVING. IN THE CENTRE IS THE OLD ASHMOLEAN, AND ON THE RIGHT, EXETER COLLEGE AND ITS CHAPEL SPIRE.

(LEFT.)
"ST. MICHAEL'S AND CORNMARKE STREET." THE OLD TOWER OF ST. MICHAEL'S WAS BUILT IN THE ELEVENTH CENTURY. IN THE DISTANCE TOM TOWER, AT THE GATEWAY TO CHRIST CHURCH, IS DISTINGUISHABLE, BEYOND CARFAX.

Continued.]
is being published by Basil Blackwell, Oxford, this autumn. Sir Muirhead Bone has made thirty-two full-page drawings, eight in colour, and thirty-eight pictures in the text. On this and the facing page we reproduce a selection from the fifty-three drawings on view. Those of "Oxford at Sunset," "An Old Sheldonian Terminal" and "Ship Street" are not included in the book.

(RIGHT.)
"SHIP STREET AND EXETER CHAPEL." THE OLD HOUSES (LEFT) ARE IN DANGER OF DEMOLITION. THE TURL IS THE STREET RUNNING ACROSS IN THE DISTANCE, WITH EXETER COLLEGE BUILDINGS AND CHAPEL SPIRE BEYOND. THE TREES ARE IN THE GARDEN OF THE PRINCIPAL OF JESUS COLLEGE.



"LOOKING DOWN THE HIGH FROM QUEEN'S." THE ENTRANCE TO THE QUEEN'S COLLEGE IS ON THE EXTREME LEFT. ON THE RIGHT ARE THE LARGE BUILDINGS OF THE EXAMINATION SCHOOL; AND MAGDALEN COLLEGE IS SHOWN IN THE DISTANCE.



MUIRHEAD BONE "CAME TO OXFORD": FINE DRAWINGS FOR A NEW BOOK.



"THE BROAD FROM TRINITY GATES" (LEFT): IN THE DISTANCE THE OLD CLARENDON BUILDING, THE SHELDONIAN THEATRE AND EXETER COLLEGE (RIGHT). THE PRESIDENT OF TRINITY COLLEGE IS SHOWN COMING OUT OF THE GATES.
(The property of Trinity College.)



"MAGDALEN TOWER FROM THE BOTANIC GARDENS": IN THE SEVENTEENTH CENTURY LORD DANBY CONVERTED THE OLD JEWS' BURIAL-GROUND, DOWN BY THE CHERWELL AND FACING MAGDALEN, INTO A BOTANICAL—OR, MORE PROPERLY, A PHYSICK—GARDEN FOR THE CULTIVATION OF HERBS.



"ST. JOHN'S COLLEGE MUMMERS": THIS DRAWING SHOWS A PERFORMANCE, IN THE COLLEGE HALL, OF ROSTAND'S "THE ROMANTICS," BY THE ST. JOHN'S COLLEGE DRAMATIC SOCIETY, ONE OF THE OLDEST IN OXFORD.

"Came to Oxford" is the title Lady Bone has chosen for her new book on Oxford, for which Sir Muirhead Bone has made a number of splendid drawings. Those who have enjoyed Gertrude Bone's writing in "Days in Old Spain" will look forward to reading what she has to say of Oxford, that fair English



"CANTERBURY QUADRANGLE, ST. JOHN'S COLLEGE": THE QUADRANGLE BEAUTIFIED BY ARCHBISHOP LAUD. THE STATUE OVER THE ENTRANCE TO THE GARDEN IS OF CHARLES I. THE PRESIDENT OF ST. JOHN'S IS SHOWN AT THE RIGHT.

city, and University; and they will not be disappointed. The book, published by Basil Blackwell, Oxford, at 30s., is due this autumn, and those who would like a foretaste of the quality of its illustrations can admire the originals in the current exhibition at Colnaghi's Old Bond Street Galleries.



ABOUT a year ago I illustrated on this page a few mediæval Hispano-Moresque dishes, those magnificent gold-lustre earthenware pieces which are among the finest things surviving from the past of Southern Spain. This brought me one or two letters from people who had inherited similar dishes without being quite sure what they were or how they fitted into the long and complicated story of pottery development. The technique reached Spain from the Near East, and, indeed, the great strides made by European potters in the fifteenth and sixteenth centuries, the period when, among much else, the finest painted maiolica was produced in Italy, owe nearly everything to many years of contact with the Islamic peoples living round the Mediterranean.

But the story goes much farther back than is generally recognised, and though its details are lacking, we find ourselves speaking of so romantic a figure as the Caliph Harun-al-Rashid not as a character from the "Arabian Nights," but as the business-like ruler of a powerful State eager to improve upon—or at least emulate—certain marvellous importations from the Far East. These importations were, of course, Chinese, and they began to reach the Islamic world, and with it Mesopotamia and the Caliph's capital, Baghdad, somewhere around 800 A.D.—that is, during

A PAGE FOR COLLECTORS. THE BEGINNINGS OF LUSTRE.

By FRANK DAVIS.

Albert Museum to refresh my memory about one or two things, and noticed what I should no doubt have noticed on previous occasions—a case containing a dozen or so specimens of early Islamic pottery, and among them the dish of Fig. 1, with its bold and lively pattern painted in yellow and brown lustre on a white glaze. Then I realised I was looking at the Museum's share of what, by general consent, was the finest

Here, then, is one of the very few surviving fore-runners of Hispano-Moresque and Italian painted pottery; archaeological evidence shows that it dates from about the middle of the ninth century A.D., not long after the time of Harun-al-Rashid. The place of manufacture was almost certainly Baghdad. Fig. 2 comes from Egypt and is said to have been found near Luxor. It is twelfth-century work and is one of two famous examples from this period, when the Fatimites had raised Fostat (old Cairo) to rival Baghdad. A large number of fragments which bear witness to the splendour once to be found in the old city have been found on the site—this bowl and one other are the only two undamaged pieces of this period which have survived intact. The subject is a Coptic priest holding a lamp—white earthenware painted in gold lustre on a white glaze. The painter has signed the name of the potter "Sa'd" on the back in Arabic letters running from left to right, instead of in the normal direction.

The other piece referred to above is a large jar decorated with bands of stylised ornament, including Nile fish. I admired yet another gold-lustre example—this one from a much later century, the seventeenth, a bottle found at Tabriz—Persian, of course, and decorated in the beautifully sensitive manner characteristic of its place and period. Much earlier, and bearing the Muhammadan date 604—that is, 1207 A.D. by Christian reckoning—is another lustre piece, decorated with a picture of a polo player on a piebald horse—a lovely dish whose beauty does not lend itself to photography because of the way in which the ornamental detail half-conceals the main design.

So much for the lustre ware—Mesopotamia, Egypt and Persia—and what it means in the later development of European ceramics, with which we are, of course, far more familiar. Of other Persian pieces, I must find room for one of the late twelfth century



FIG. 1. MADE IN MESOPOTAMIA C. 860 A.D.: A DISH OF BUFF EARTHENWARE PAINTED IN YELLOW AND BROWN LUSTRE ON A WHITE GLAZE.

This dish, with its bold and lively pattern painted in yellow and brown lustre on a white glaze, is a remarkable specimen of early Islamic pottery, and illustrates the very beginning of lustre ware.

single collection of these early wares; it belonged to the late D. G. Kelekian, whom I remember meeting in Paris years ago, who died in New York last year at the age of eighty-two. The collection had been on loan at South Kensington since 1910—so long that the Museum had come to regard it as its own property, and to look upon a sale with horror; but it was able to choose fifteen of the best pieces and, with the help of £2000 from the National Arts-Collection Fund, acquire them for the nation. The rest of the collection will be sold in the United States, and perhaps, by now, is already dispersed to the four winds.



FIG. 2. BEARING A REPRESENTATION OF A COPTIC PRIEST HOLDING A LAMP: A WHITE EARTHENWARE BOWL PAINTED IN GOLD LUSTRE ON A WHITE GLAZE, FIRST HALF OF THE TWELFTH CENTURY.

This bowl comes from Egypt and is said to have been found near Luxor. It is one of two famous examples from the first half of the twelfth century when the Fatimites had raised Fostat (old Cairo) to rival Baghdad. It is signed with the name of the potter "Sa'd" in Arabic letters on the back.

the Chinese T'Ang Dynasty. The evidence is conclusive, if fragmentary. War and ruin have swept over the Islamic countries more than once since then, but potsherds have been unearthed in rubbish heaps and at the bottom of wells which leave us in no doubt about the matter; they can be identified as Chinese, and with them, and as a result of many other "digs," have been found certain rare examples of the early pottery of Islam which show how their makers endeavoured to imitate these marvellous importations from China. In this they were unsuccessful; that is, in imitating the quality and hardness of their models, and as the centuries passed and the Chinese produced even finer wares, the task became more and more impossible, for the excellent reason that there was no suitable clay available in the Near East. All they could do was to cover their finest earthenware with a white glaze and paint upon it. In one respect, and in one only, were they in advance of the Chinese: at a very early period they discovered the secret of gold lustre (a pigment whose metallic effect is produced by a mixture of silver and copper), and the gold-lustre Hispano-Moresque dishes of the fifteenth and sixteenth centuries mentioned above and illustrated previously are direct descendants of those almost legendary Islamic experiments.

Now it so happens that when I was last in London with an hour to spare, I went to the Victoria and

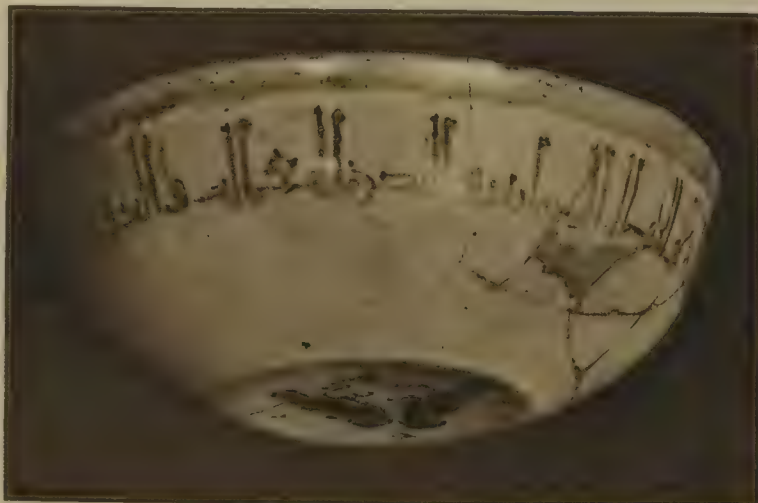


FIG. 3. SIMPLE AND DISTINGUISHED: A LATE TWELFTH-CENTURY PERSIAN BOWL.

This white earthenware bowl is painted on a white glaze with in-glaze colours and over-glaze enamels and gilding. It is Persian, and dates from the late twelfth century.



FIG. 4. AN ECHO OF CHINESE BLUE AND WHITE: A WHITE EARTHENWARE TURKISH (ISNIK) JAR PAINTED IN UNDER-GLAZE BLUE, SECOND HALF OF THE FIFTEENTH CENTURY.

This jar painted in sombre blue with markedly stylised plant patterns which would appear to echo the style of contemporary Chinese blue and white porcelain, "is thought to be the earliest surviving example of a whole series of fine pots manufactured at Isnik, Asia Minor."

Illustrations by Courtesy of the Victoria and Albert Museum.

(Fig. 3)—a bowl of white earthenware painted on a white glaze with in-glaze colours and over-glaze enamels and gilding.

There is also a notable dish of the fourteenth century, which is especially interesting for the two figures on it, one wearing Persian, the other Mongol dress. The Mongols were the scourge of Persia, as of other parts of the East, during the thirteenth century, and it was only at the end of the century that they accepted Islam and treated the Persians on more or less (I fancy generally less) equal terms. The only Turkish piece in this rare and exquisite little collection, which still takes my breath away as I write about it, is the fine masculine jar of Fig. 4 painted in a sombre blue with markedly stylised plant patterns which would appear to echo the style of contemporary Chinese blue and white porcelain. It is thought to be the earliest surviving example of a whole series of fine pots manufactured at Isnik, Asia Minor, which was later to be famous as the centre of the so-called "Rhodian" pottery—which, in fact, was never made at Rhodes—but that is another story. Date, second half of the fifteenth century. I should add that owing to wise purchases in the nineteenth century and to the Stirling bequest in 1910, the Museum already possesses an admirable series of sixteenth- and seventeenth-century Turkish and Persian pieces. This comparatively recent purchase of early Islamic wares means that the nation now owns the very nearly unobtainable.

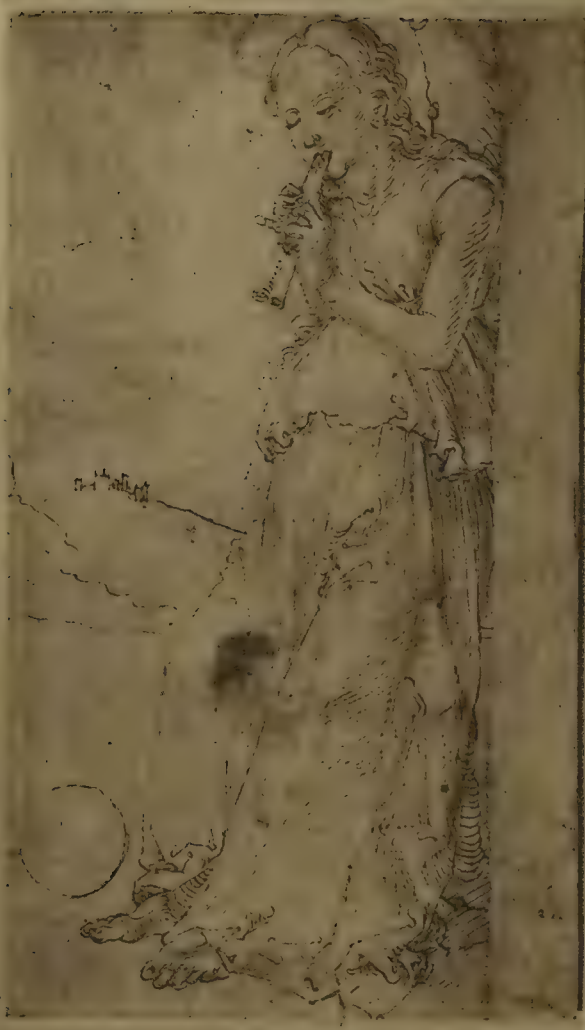
A "NEW" LEONARDO FOR THE BRITISH MUSEUM, AND OTHER ACQUISITIONS.



(ABOVE.) "A HORSEMAN, PRESUMABLY ST. GEORGE, IN COMBAT WITH A DRAGON": BY LEONARDO DA VINCI (1452-1519), A HITHERTO UNKNOWN DRAWING BY THE ARTIST, JUST ACQUIRED BY THE BRITISH MUSEUM.

(LEFT.) A COPY OF ONE OF THE ITALIAN ENGRAVINGS KNOWN AS "THE TAROCCHI CARDS OF MANTEGNA": A YOUTHFUL DRAWING BY ALBRECHT DÜRER (1471-1528).

(RIGHT.) A CHARMING EXAMPLE OF FERRARESE ART C. 1470: A DRAWING RECALLING FIGURES IN THE FRESCOES BY FRANCESCO COSSA AND OTHERS IN THE SCHIFANOIA PALACE, FERRARA.



THE British Museum have just acquired a hitherto unknown drawing by Leonardo da Vinci, of a horseman, presumably St. George, in combat with a dragon. An old copy of this drawing at Milan had been recognised as being based on an original by Leonardo, but till now the original was unknown. In a small silverpoint at the Ashmolean the same horseman appears fighting a different dragon. The drawing belongs to the period when Leonardo was working on the "Adoration of the Magi" in 1481. Two other drawings from the same source—a shabby album said to have belonged to David Garrick—have been

[Continued below.]

Continued. These are a youthful drawing by Albrecht Dürer, a copy from one of the Italian engravings known as the "Tarocchi cards of Mantegna"; and a

charming example of Ferrarese art, c. 1470, which recalls figures in the frescoes by Francesco Cossa and others in the Schifanoia Palace, Ferrara.

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THE WORLD OF THE THEATRE.

PLAY OF THE BOOK.

By J. C. TREWIN.

EARLY in Robert Louis Stevenson and Lloyd Osbourne's "The Wrecker," Jim Pinkerton interviews for the St. Joseph *Sunday Herald* a fellow-American of the Latin Quarter, a fledgling sculptor called Loudon Dodd. When Loudon receives in Paris a copy of the paper, he opens it "with sensible shrinkings," and, wedged between an account of a prize-fight and a skittish article upon chiropody, finds a column and a half headed: "Another of Pinkerton's Spicy Chats." In the body of the text he notices some deadly expressions, "a figure somewhat fleshy," "bright intellectual smile," "the unconsciousness of genius."

I remembered Jim Pinkerton when listening the other night to "Letter from Paris" (Aldwych), which Dodie Smith has adapted from Henry James's short novel, "The Reverberator." Flack, James's journalist-in-Paris during the late 1880's, had much the same literary taste as his forerunner Pinkerton, though his "spicy chats" caused far more trouble. He sent to his sensational newspaper (with the unlikely name) a "letter from Paris" which made unscrupulous use of the facts little Francie Dosson had told him in all good faith. She had been prattling about her fiancé's family. The article generated a storm-in-a-teacup which forms the entire plot of the James-Smith play and is hardly strong enough, maybe, to keep the stage.

At the core of James's tale is the contrast between two types of American. We meet some who have dug themselves deeply into Paris, and whose children are more French than the French themselves; and others, over on tour, of whom it can be said in a Shakespearean line, "How green you are and fresh in this old world!" Probert senior, one of whose daughters is a French Marquise and the other a Comtesse, is a formidable member of the American-French colony; but somehow nothing seems very formidable or very important in the stage version at the Aldwych. It becomes a small storm in a very small teacup: certainly not a James version to stand with "The Heiress" or even with the drama based upon "The Turn of the Screw."

Although Dodie Smith has treated Henry James ("indefatigable alchemist," as Max Beerbohm called

"Porgy." It became a play (in which Dorothy Heyward joined), and in 1935 a folk-opera, with music by George Gershwin. The opera is what we have now: an urgently exciting stage spectacle in which composer, librettist and cast are fully in union.

The tale of Porgy and Bess was dramatic as a play: Gershwin's music heightens it. Here we are among the crazily mouldering splendours of the old houses of



"LOVE FROM JUDY" (SAVILLE)—REVIEWED IN OUR ISSUE OF OCTOBER 11—A SCENE FROM THE "SWIFT SMASH-AND-GRAB" ON THE NOVEL OF "DADDY-LONG-LEGS" SHOWING JUDY (JEAN CARSON) AND THE ORPHANS AT THE JOHN GRIER HOME.



"AN URGENTLY EXCITING STAGE SPECTACLE IN WHICH COMPOSER, LIBRETTIST AND CAST ARE FULLY IN UNION": "PORGY AND BESS" (STOLL). PRESENTED BY BLEVINS DAVIS AND ROBERT BREEN, WITH MUSIC BY GEORGE GERSHWIN AND LIBRETTO BY DUBOSE HEYWARD, A SCENE FROM THE OPERA SHOWING CROWN (JOHN MCCURRY)—RIGHT) AND ROBBINS (HOWARD ROBERTS) SPORTING IT OUT AS ALL CATFISH ROW LOOK ON. FRAMED BY THE COMBATANTS ARE (L. TO R.) SPORTIN' LIFE (CAB CALLOWAY); BESS (LEONTYNE PRICE); SERENA (HELEN THIGPEN)—ARMS OUT-STRETCHED); PORGY (WILLIAM WARFIELD) AND JAKE (JOSEPH JAMES).

Catfish Row, on the waterfront at Charleston, South Carolina. Here Crown, a Negro stevedore, kills a man and escapes; Bess his woman, scorned by the others, runs for shelter to Porgy, a cripple. Later, when Crown returns, Porgy himself kills him, but Bess is lured off to New York by a menacing dope pedlar, Sportin' Life. It is useless merely to rattle the dry skeleton of the story; what matters is the flesh-and-blood. This is the kind of production in which we are pulled irresistibly into the scene. We may sit detached for the first ten minutes or so, with Catfish Row and its burdened windows no more than a remote stage picture. Then, suddenly, we are conquered, and, for the rest of the night, caught up in the swirling life of the



"A SMALL STORM IN A VERY SMALL TEACUP": "LETTER FROM PARIS" (ALDWYCH), ADAPTED BY DODIE SMITH FROM HENRY JAMES'S NOVEL "THE REVERBERATOR," A SCENE FROM THE PLAY SHOWING (L. TO R.) MR. DOSSON (ELIOT MAKEHAM); DELIA DOSSON (JESSIE EVANS) AND FRANCIE DOSSON (BRENDA BRUCE).

OUR CRITIC'S FIRST-NIGHT JOURNAL.

"HUSBANDS DON'T COUNT" (Winter Garden).—Certainly this play, adapted from a French farce, does not count, though Elwyn Brook-Jones, rushing in at the end as a crazy psychiatrist, almost redeems it. (October 1.)
 "MACBETH" (Tredegar, South Wales).—Alan Nunn and Christine Roberts deal gallantly with the Macbeths in an Arts Council touring version, produced by Walter Hudd. (October 1.)
 "A TRICK TO CATCH THE OLD ONE" (Mermaid).—An almost forgotten Jacobean comedy, by Thomas Middleton, is the right sort of revel for the Mermaid stage; and Josephine Wilson and Erik Chitty delight in it. (October 6.)
 "LORD ARTHUR SAVILE'S CRIME" (Royal Court).—The tale of the murder Lord Arthur did not commit is Wilde-and-water, though Constance Cox's version has its moments. (October 7.)
 "HE IS MY SON" (Irving).—The possessive mother again, in a fragile drama that needs to be re-written before it can hold a theatre. (October 8.)
 "PORGY AND BESS" (Stoll).—The Negro play of "Porgy" as a folk-opera, with Gershwin's score and an excitingly intricate production. (October 9.)
 "LETTER FROM PARIS" (Aldwych).—The surprising combination of Dodie Smith and the late Henry James in a version of James's "The Reverberator," with a kind of wan grace that is rarely theatrical. (October 10.)
 "THE APPLES OF EVE" (Comedy).—This entertainment, a puzzle-play devised so that Florence Desmond can take seven parts in the course of an evening, turns sadly into a puzzle in the wrong sense. Miss Desmond works hard; and Anthony Ireland, in the tedious part of a detective-inspector who is little more than a "stooge," performs a miracle. (October 14.)

him) with some delicacy and care, she has not been enough of an alchemist, in her own fashion, to turn this material into the gold of the theatre. There are felicities here and there, some well-judged planning, a few cunning period touches—and very little drama. We are not persuaded of the importance of the business, and the players cannot magnify their parts. Brenda Bruce has too obviously darting a mind for Francie from Buffalo; Nicholas Hannen has to fill a shell as old Probert. Maxine Audley and Jessie Evans have small parts which they manage to enliven with genuine grace on the one hand, genuine zest on the other.

If that is a teacup-storm, then "Porgy and Bess" (Stoll) is a full tempest. Originally this was a novel, DuBose Heyward's

The production, one that must be fitted to stages of many shapes and sizes during an Arts Council circuit of "one-night stands," had several touches of authority. I mention "Macbeth" here because it comes within the compass of this article. Did not Shakespeare adapt it, very freely indeed, from the "Chronicle" of Raphael Holinshed? A few hours after the play I was glancing again at Holinshed in a Cardiff hotel: "Then cutting his head from his shoulders, he set it upon a pole, and brought it unto Malcolme. This was the end of Mackbeth, after he had reigned 17 years over the Scottishmen." So good-night, with lullaby.

HIGH LIGHTS OF VICTORIAN TASTE.



AWARDED A GRAND PRIX IN PARIS, 1900, AND IN GLASGOW, 1901: A SUPERB INLAID WARDROBE BY SIR AMBROSE HEAL, LOST SIGHT OF FOR FIFTY YEARS AND NOW ON VIEW AT THE EXHIBITION OF VICTORIAN AND EDWARDIAN DECORATIVE ARTS.



ON VIEW AT THE VICTORIA AND ALBERT DISPLAY OF VICTORIAN AND EDWARDIAN DECORATIVE ARTS: THE GREAT "GOLDEN BED" BY THE ARCHITECT, WILLIAM BURGESS. IT IS ORNAMENTED WITH MOTTOES, CRYSTAL BALLS AND INSETS OF TEXTILES.



INCLUDED IN THE EXHIBITION OF VICTORIAN AND EDWARDIAN DECORATIVE ARTS AT THE VICTORIA AND ALBERT MUSEUM: THE FIRST HARPSICHORD TO BE MADE BY THE LATE ARNOLD DOLMETSCH, THE HASLEMERE INSTRUMENT-BUILDER. DATING FROM 1896. The Minister of Education arranged to open an Exhibition of Victorian and Edwardian Decorative Arts on October 23 at the Victoria and Albert Museum. This display has been arranged to commemorate the centenary of the opening at Marlborough House in 1852 of the Museum of Ornamental Art set up at the express command of Prince Albert with objects purchased at the Great Exhibition. This may be regarded as the direct ancestor of the Victoria and Albert Museum, for in 1857 it was moved to the present site, as the South Kensington Museum, and was given its present title in 1899. The exhibition is an attempt to assemble the surviving work of the leading Victorian and Edwardian designers—a difficult task (which has taken six research workers over one year), as their productions have long been out of fashion. Although the elaboration and lavish decoration of the pieces on view do not appeal to modern eyes, the workmanship is superb, and the display is fascinating as a record of taste.

REMARKABLE MODERN INVENTIONS.



AT THE PUBLIC DEMONSTRATION OF THE NEW U.S. 280-MM. "ATOMIC GUN": GENERAL LAWTON COLLINS, U.S. ARMY CHIEF OF STAFF, MR. FRANK PACE, THE ARMY SECRETARY, MAJOR-GENERAL E. L. FORD AND BRIG.-GENERAL J. L. HOLMAN (L. TO R.). On October 15 a public demonstration was given at Aberdeen, Maryland, of two of the new 280-mm. guns that the U.S. Army have built for firing atomic shells which were illustrated and described in our issue of October 11. In our photograph General Lawton Collins, U.S. Army Chief of Staff, is looking through the dial sight of the weapon. He said it was "neither an interim nor an ultimate weapon."



A CAR WHICH OFFERS MOTORING AT A LOW COST: THE NEW A.C. PETITE MODEL, IDEAL FOR RUNNING ROUND ON SHOPPING EXPEDITIONS OR AS AN EXTRA CAR. The new A.C. Petite is a car which provides the most remarkable low-cost motoring. Of the latest design, the Petite three-wheeler incorporates the latest engineering principles, and has undergone rigorous tests. It will do 60 to 70 miles per gallon, and cruise at a comfortable 30 m.p.h. with a maximum of 40 m.p.h. It has a 346 c.c. rear-mounted engine, steering-column gear change, three forward and reverse, and is priced at £255, which, with purchase tax, brings its cost to £398 10s.



THE FIRST MAIN-LINE TEST WITH A NEW PROTOTYPE AUTOMATIC TRAIN CONTROL WARNING SYSTEM ON THE ENGINE OF A PASSENGER TRAIN: THE DRIVER IN THE CAB, WITH THE FITTING (RESEMBLING A BOX) LEVEL WITH HIS HEAD.

A new prototype automatic train control warning system was tested on October 19 on the engine of a passenger train in regular service. If a distant signal is at "clear," a bell rings in the cab; if the signal is at "caution," a hooter sounds, the brakes are partially applied and the dial shows a sign. The driver has had a warning. If he is ill and unable to cancel it, the device will halt the train. This device was mentioned at the Harrow-and-Wealdstone disaster inquiry by Lieut.-Colonel G. R. S. Wilson.



IN AN ENGLISH GARDEN.

A FEW days ago, a friend motored me to Westonbirt to see autumn colour in the famous arboretum. It was an afternoon of mellow golden sunlight, of a quality that one only

gets in late September and early October. This autumn sunlight might have been specially devised to enhance the glowing autumn colours of maples, berberis, and all the other trees and shrubs which pass to their winter rest in a carnival of scarlet, crimson and gold. I went purely for pleasure, as a sightseer, with no intention of learning about trees

MAPLES AND FUCHSIAS.

By CLARENCE ELLIOTT, V.M.H.

griseum had hardly begun to colour up. The Japanese *Acer palmatum* "Osakazuki," which is considered the most gorgeous of all autumn-colouring maples, was making an almost blinding show of glowing scarlet. The maple which appealed most strongly to me, however, was *Acer japonicum vitifolium*. There were several specimens which must have been 20 or 30 ft. high, their large, vine-shaped leaves giving a most gracious clouded effect of amber, gold, pale yellow and red. Beneath huge specimens of sweet or Spanish chestnut the ground was strewn with quantities of their green hedgehog husks. But not a chestnut was to be

numbers down, I wonder, if a subtle campaign were started to make them an eagerly sought-after table delicacy? They are, I understand, delicious to eat. But being delicious would not be enough.

The surest way to make them eagerly sought after would be to make them a costly and fashionable delicacy. That would make the trapping and shooting of grey squirrels a worthwhile occupation, and soon lead to a real scarcity. But propaganda would be needed. Subtle paragraphs and chit-chat in the right parts of the right papers and in connection with the right people—the right squirrel addicts.

The idea which Westonbirt put into my head was in connection with hardy fuchsias. One of the chief floral delights which I envy when visiting gardens on the West Coast of Scotland and other such mild districts, is their ability to grow the hardier fuchsias, such as *Fuchsia magellanica* and its variety *riccartoni*, into small trees and tall, permanent bushes. When I lived and gardened at Stevenage I found these fuchsias hardy, but the woody stems that they built up during the summer were always cut to the ground in winter. Here in the Cotswolds they make permanent woody bushes up to 5 or 6 ft. tall, but no more. This is better, but not good enough. For some reason or other, fuchsias are much more attractive when seen from slightly below than from above. Perhaps it is that from below one gets a better view of the strongly contrasting colours of the sepals and the petals. However it is, these flowers, like dancing fairies with flying skirts and petticoats, are better seen from the stalls than from the gallery, and it is tree-like fuchsias which give one this view. At Westonbirt I came upon a simple solution of the problem of view-point for fuchsias. Near the green-houses is a path, alongside of which is a stone dry-wall about 5 ft. high, supporting ground at a higher level than the path. Growing out from the upper part of this wall, and rooting into the soil which the wall supports, was a huge specimen of *Fuchsia magellanica alba*—well above eye-level. I was pleased to meet this variety, which I introduced from Chile some twenty years ago, and to see it flowering more freely than I have ever seen it before. I was pleased, too, to learn the retaining-wall lesson from it, for I have in my garden the perfect site for such raised planting. Close to my house is a raised, rectangular bed, some 12 or 15 ft. square, contained by stone walls about 5 ft. high, and filled with ashes. On this great stone



"MAGNIFICENT TREES, MOST OF THEM CONIFERS, TOWERED IMMENSELY HIGH ABOVE A RICH UNDERGROWTH OF LESSER TREES AND SHRUBS—RHODODENDRONS, AZALEAS, CAMELLIAS, PERNETTYS AND, ABOVE ALL AT THIS TIME OF YEAR, MAPLES": A PROSPECT OF ONE OF THE RIDES IN THE FAMOUS ARBORETUM AT WESTONBIRT.

and shrubs—about which, I regret to say, I know deplorably little.

Fortunately, most of the trees and shrubs at Westonbirt are well and clearly labelled, so that, had I wished to improve my mind, here was a golden opportunity. But no; I went purely for recreation and enjoyment, and did not take down a single name, nor make a single note—except one or two mental ones. And yet, despite this determination to remain an ignorant, wide-eyed, sight-seeing tripper, Westonbirt did put into my head one idea which I hope to put into practice. Of that later.

As we approached Westonbirt we got a most beautiful foretaste, in the matter of autumn colour, of what was to come when we reached the arboretum. Just inside the park, on the right-hand side of the road as we approached from Cirencester, was a group of good-sized Japanese maples in flaming crimson and scarlet. As background they had a number of youngish-middle-age blue cedars. They were, I take it, *Cedrus atlantica glauca*. The brilliant maples in front of the graceful, sweeping branches of the cedars—sombre green gleaming with silver-blue bloom—made an enchanting picture.

Then for an hour or two we wandered through the wide rides and occasional open spaces of the arboretum. Magnificent trees, most of them conifers, towered immensely high above a rich undergrowth of lesser trees and shrubs—rhododendrons, azaleas, camellias, pernettys and, above all at this time of year, maples. These are mostly grouped and scattered along the fringes and outskirts of the rides and open spaces, where they can grow and develop unhampered and display their grace and brilliance in front of a perfect background. There were some very fine specimens of *Acer griseum*, the *Acer* which holds its autumn colour longer than any other maple. It has, too, the added attraction of mahogany-coloured bark, which peels off like great flakes of cinnamon—the despair of tidy-minded gardeners. But

found, not a solitary one. Grey squirrels, which are a serious pest at Westonbirt, had cleared the lot. A freshly picked-up sweet chestnut is a pleasant thing to munch. I had to content myself with munching a very pretty amethyst-coloured toadstool which I found growing in one of the rides. Its flesh had a most pleasing crisp crunch, and a delicate mushroom flavour. But do not mistake me. I was not being experimental, brave or silly. I knew it for the amethyst Agaric, *Tricholoma nudum*; had eaten it many times before, both raw and cooked; and anyway here, a week later, I still am.

I am told that at Westonbirt the grey squirrels have done immense damage to the *Acers* by gnawing the bark. What can be done about these fascinating and destructive little devils which do untold damage both to forestry and to gardens? Would it help in keeping their



"HOWEVER IT IS, THESE FLOWERS, LIKE DANCING FAIRIES WITH FLYING SKIRTS AND PETTICOATS, ARE BETTER SEEN FROM THE STALLS THAN FROM THE GALLERY": SPRAYS OF THE HARDY FUCHSIA "RUTH."
Photographs by J. E. Downward.

"AN IDEAL GIFT."

NEXT year will be historic in that it will see the Coronation of her Majesty Queen Elizabeth II., and *The Illustrated London News* will be recording the event in two Double Numbers worthy of the beautifully produced records of the three previous Coronations. This suggests that the ideal gift for Christmas, particularly for friends overseas, would be a year's subscription to *The Illustrated London News*.

Every week the current copy will arrive and provide an hour of enjoyment and interest and, with its appearance, will come a happy and agreeable remembrance of the friend who has sent it. Orders for subscriptions for *The Illustrated London News* to be sent overseas may be handed to any good-class newsagent or bookstall or sent direct to The Subscription Department, "The Illustrated London News," Ingram House, 195-198, Strand, London, W.C.2, and should include the name and address of the person to whom the copies are to be sent and the price of the subscription. Canada, £5 14s.; elsewhere abroad, £5 18s. 6d. (To include the Christmas Number.) Friends at home will naturally be equally appreciative of such a gift, and in that case the year's subscription is £5 16s. 6d. (To include the Christmas Number.)

IN 1953—CORONATION YEAR—ALL POSTAL SUBSCRIBERS WILL RECEIVE THE TWO CORONATION DOUBLE NUMBERS AT NO EXTRA COST.

box of ashes I have hitherto grown a number of Alpine and other plants, mostly with surprising success. But it's tiresome to look after and weed, and one can not see the plants and flowers to good advantage. Next spring I will remove the existing plants from my mammoth ashbin, and plant the whole with hardy fuchsias—*magellanica* and *magellanica alba*, the handsome purple and scarlet "Mrs. Popple," the pale pink-and-white "Mrs. Wood," and four or five others that have found their way to my garden and survived without winter protection.



AN OBLIQUE-ANGLED VIEW OF THE FINISH OF THE CESAREWITCH, SHOWING THE SEVEN-YEAR-OLD *FLUSH ROYAL* (W. NEVETT UP), CENTRE, WINNING BY A NECK FROM *FRENCH DESIGN* (E. SMITH), EXTREME RIGHT.



THE PHOTO-FINISH OF THE CESAREWITCH: SHOWING *FLUSH ROYAL* WINNING BY A NECK FROM *FRENCH DESIGN*, WITH THE OUTSIDER *QUEEN VASHTI* TWO LENGTHS AWAY. The Cesarewitch was won at Newmarket on October 15 by the seven-year-old *Flush Royal*, who now joins *Grey Tick* as the only other winner of this race since it was begun in 1839, to be of such a mature age. *Flush Royal*, who has been racing for five years, has had a very successful season, with six wins, but started at 33 to 1. He is owned by Messrs. G. and J. Maclean and was trained by J. Fawcus and ridden in this race by W. Nevett.



BIRDS THAT MAKE FOR EASIER BIRD-WATCHING—AND DO NO DAMAGE IN THE GARDEN: A COLLECTION OF TOPIARY IN A CHIPPING SODBURY GARDEN, WITH MR. GUNNING, WHO HAS BEEN CREATING THEM FOR FOURTEEN YEARS, CLIPPING ONE OF THE BUSHES TO SHAPE. TOPIARY, USUALLY A FORMAL ART, ADAPTED TO AN INFORMAL LAY-OUT.



BELIEVED TO BE THE ONLY SPECIMEN IN THE WORLD IN CAPTIVITY: A FEMALE SEA ELEPHANT CAPTURED OFF THE COAST OF BRAZIL AND NOW IN RIO DE JANEIRO ZOO—HERE WATCHING THE DELIVERY OF HER ALTERNATE-DAY'S RATION OF 5000 GALLONS OF SEA-WATER.



PRIZE-WINNERS TAKE POSSESSION OF A PRIZE: THREE OF A LITTER OF SIX SEAL-POINTED KITTENS—WINNERS AT THE SIAMESE CAT SHOW. At the Siamese Cat Club's twenty-second show, at Shepherd's Bush, on October 16 there were 703 entries. The best exhibit was a seal-pointed female, Mrs. Butler's *Purland Pale Maiden*, the leading adult seal-pointed male being Ch. *Clonlost Yo-Yo*, a very successful sire of winning kittens in four classes.

THE WORLD CALENDAR

1 ST QUARTER	JANUARY	FEBRUARY	MARCH
	SMTWTFS	SMTWTFS	SMTWTFS
	1 2 3 4 5 6 7	1 2 3 4	1 2 3 4 5 6 7 8 9
	8 9 10 11 12 13 14	5 6 7 8 9 10 11	10 11 12 13 14 15 16
2 ND QUARTER	15 16 17 18 19 20 21	12 13 14 15 16 17 18	17 18 19 20 21 22 23
	22 23 24 25 26 27 28	19 20 21 22 23 24 25	24 25 26 27 28 29 30
	29 30 31	26 27 28 29 30	
3 RD QUARTER	APRIL	MAY	JUNE
	SMTWTFS	SMTWTFS	SMTWTFS
	1 2 3 4 5 6 7	1 2 3 4	1 2 3 4 5 6 7 8 9
	8 9 10 11 12 13 14	5 6 7 8 9 10 11	10 11 12 13 14 15 16
4 TH QUARTER	15 16 17 18 19 20 21	12 13 14 15 16 17 18	17 18 19 20 21 22 23
	22 23 24 25 26 27 28	19 20 21 22 23 24 25	24 25 26 27 28 29 30
	29 30 31	26 27 28 29 30	
	JULY	AUGUST	SEPTEMBER
	SMTWTFS	SMTWTFS	SMTWTFS
	1 2 3 4 5 6 7	1 2 3 4	1 2 3 4 5 6 7 8 9
	8 9 10 11 12 13 14	5 6 7 8 9 10 11	10 11 12 13 14 15 16
	15 16 17 18 19 20 21	12 13 14 15 16 17 18	17 18 19 20 21 22 23
	22 23 24 25 26 27 28	19 20 21 22 23 24 25	24 25 26 27 28 29 30
	29 30 31	26 27 28 29 30	
	OCTOBER	NOVEMBER	DECEMBER
	SMTWTFS	SMTWTFS	SMTWTFS
	1 2 3 4 5 6 7	1 2 3 4	1 2 3 4 5 6 7 8 9
	8 9 10 11 12 13 14	5 6 7 8 9 10 11	10 11 12 13 14 15 16
	15 16 17 18 19 20 21	12 13 14 15 16 17 18	17 18 19 20 21 22 23
	22 23 24 25 26 27 28	19 20 21 22 23 24 25	24 25 26 27 28 29 30
	29 30 31	26 27 28 29 30	

RECOMMENDED BY THE ASTRONOMER ROYAL AND TO COME BEFORE THE UNITED NATIONS: A PROPOSED WORLD CALENDAR, OF PERPETUAL VALIDITY, WITH TWO EXTRA DAYS. This perpetual calendar is advocated by the World Calendar Association and reprinted from the "Journal of Calendar Reform." In it every year is the same. The quarters are equal, each quarter having 91 days (13 weeks, or 3 months). Each month has 26 week-days and 4 or 5 Sundays. Each year begins on Sunday. The calendar is stabilised and perpetual, by ending each year with a 365th day following December 30, to be called World-day and to be a year-end world holiday. On leap-years, a day is added at the end of June, Leap-year Day, another world holiday. These are shown on the calendar as "W" December and "W" June. With this system it would be unnecessary to print a new calendar—or diaries—each year. At a meeting of the Royal Society of Arts on October 17, Sir Harold Spencer Jones, F.R.S., described this calendar as "the only one deserving of serious consideration."



NOW IN CAPTIVITY IN RIO DE JANEIRO ZOO: THE FEMALE SEA ELEPHANT RECENTLY CAPTURED BY FISHERMEN OFF THE COAST OF BRAZIL. A female sea elephant was recently captured by fishermen off Rio and is now in Rio de Janeiro Zoo. It is believed to be the only specimen in captivity, and while it is being acclimatised to fresh water, a specially cleaned "Shell" petrol tank is bringing every other day for its pool 5000 gallons of sea-water.

NOTES FOR THE NOVEL-READER.

FICTION OF THE WEEK.

LATELY, Crusading novels have been strangely frequent. Of course it would be simple to invent a theory, and to explain that they are "what the times require." Only I should not put much faith in it myself, because the one thing they have had in common is their excellence. All have been very good, but each in quite a different vein.

And yet, that is not *absolutely* true. On reading "Men Like Shadows," by Dorothy Charques (John Murray; 15s.), one is struck first, as usual, by its excellence; and secondly, again as usual, by its complete unlikeness to the ones before. (Here I am thinking specially of "Knight With Armour" and "The World is Not Enough.") Then it reveals that, after all, they had a certain likeness to each other. Each was hard, bright and, as it were, immediate in its presentation; while this is what the name implies, a tale of shadows. The Third Crusade becomes a kind of fever-dream, recalled in sickness and tranquillity by a narrator on his couch at home, "watching the mad sport of the shadows in our great hearth."

The speaker, John of Oversley, a Norman esquire from the Vale of Evesham, is drawn into King Richard's war chiefly by his own jesting at it as "a voyage to the Unattainable Mountains." For the word unattainable, once spoken, has a magic lure. One April day, he rides out with Everard Mortebois, and with the English Robert of Kinwarton, who is like a brother to him. At Vézelay, where French and English are to meet, their group acquires a shadowy fourth—the Frenchman Guy de Passy, serving the Duke of Burgundy. And it is there they first set eyes on Lady Mélisande, a desperate, wilful little beauty straining at the bonds of sex. Each falls in love in his own way; Everard placidly, the Frenchman in the spirit of the chase. Robert's will be a tragic love; he gives too worshipfully, and is unforgiving. And John holds off, being prudently aware that she will never do. But of de Passy's worldly, questionable charm he is less wary, although he knows the Frenchman, equally, will never do.

And thus the web is spun, even before they sail for Outremer and the world's end—beyond which there is nothing but a "creeping sea." And its dead centre is the Mountain of Assassins. There, like the spider at its heart, sits the Old Man, the Sheikh of the Assassins, little and lame, with his white beard and saintly face and stealing messengers of death. These white-robed, scarlet-girdled phantoms haunt the whole book. They are the peril thrown in, behind the mighty shadow-conflict with delay and treachery, with sun, starvation and disease. John is ensnared by his own act; and though he bursts the web, though he returns to England in the *Good Content*, the seeds of fever and reproach, the sense of an inscrutable beyond, are in his bones for ever.

This is not much to say about a vast yet subtle canvas. But I must add, the shadow-quality is not a fog. It is as circumstantial as a dream; it has great beauty, and an effect at once of ignorance and revelation. Indeed, the two go hand-in-hand; the storm at sea, for instance, is experienced by men who don't, as we do, know it all beforehand.

Here a wide gap should be imagined. Then comes "Uneasy Street," by Bridget Chetwynd (Hutchinson; 10s. 6d.), which is quite different country, very appealing and extremely gay. It might be called the little odyssey of a bad wife. In the old, spacious days, Henry and Poppy Manning had a lot of money, and spent it recklessly on a good time. Then came the war, and Poppy still had a good time; sadly enough, she has a taste for it. Worse still, she can't stand housework or maternal duties; and these are now her lot in life. Henry has cut his past and turned to in a City job, while Poppy has to wrestle with the flat, and (in his nightmare holidays) with their small boy, and, after all her struggles and endurance, is just no good at it. Henry takes muddle in his stride; he fell in love with her vitality and charm, not with her management. But Arabella, at eighteen, is much aggrieved. She has a passion for the orthodox and the correct; she feels a mother ought to be a mother—anyhow, at Poppy's age—and not a gipsified, fantastic person, who attracts young men.

Yet it is Arabella who brings Julius to the flat. He is a painter, insolent and comely, with a "rancid charm," and he is soon besieging Poppy to run off with him. Not that he altogether means it. Still less did Poppy mean to go. It was a kind of accident, an aberration. . . . And it provides a story which is full of truth and fun, with an impressive husband and (after all) a most engaging heroine.

"Those Fragile Years," by Rose Franken (W. H. Allen; 11s.), follows, amusingly, upon the other side. Here we have Everywoman as she *ought* to be: domestic, constant, steadily maturing, and yet never drab. In short, this is another "Claudia." The author wanted, we are told, to drop her, but was not allowed. And yet one can't help feeling it was time. In Claudia's world—a world of homey and didactic fairytale—nothing can *really* happen but bereavement. And that has always the same course: heartbreak, prostration and a brave resurgence. This time, poor Claudia is stricken for her eldest boy. David is well again, and back at work. They have to choose another home, to face down insecurity and mourning, to begin afresh. David has lost his partner to the Korean war. The faithful Bertha has an accident. . . . But it will all end right; by definition, it must all end right. And but for being the same again, it has the same unflagging skill.

"Murder, Repeat Murder," by Allan McKinnon (Collins; 9s. 6d.), is a police detective novel, with a whole posse of professionals at work all through. In fact, it starts with a dead body on the Superintendent's doorstep. The victim was employed by Zenith films, and had been helping to get up a real-life murder plot—an unsolved case, in which a husband was acquitted of the murder of his wife, who kept a lodging-house. The little Zenith group have picked their own solution, but have been trying as well to contact some of the survivors. And the dead man had just located one. . . .

This is substantial fare, with a whole list of seemingly disjointed crimes, plenty of work for all, yet no undue bewilderment.

CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

THERE is a new London Chess Centre! The old one, which opened in 1939, provided some of the most congenial playing quarters British chess-players have ever known. Within two years it had been completely destroyed in an air-raid, since when the Chess Centre has remained a curious combination of a hallowed dream and a substantial sum of money in the bank.

Now it is a reality again. To me (I have annoyed many by saying this and I fear I shall annoy them again) an unsatisfying reality. When you invite such distinguished men as Lord Dunsany and Sir Robert Robinson, Nobel Prize winner, to give your venture an oratorical send-off, and sit down 150 players to an inaugural lightning-chess tournament lasting five or six hours, I think the ceiling above their heads should be a bit higher than that in my home sitting-room, and I don't believe it is. If anybody can tell me of a reasonably comfortable hall in mid-London capable of accommodating 300 or 400 chessplayers, I can offer him a reasonable prospect of being elected the chessplayers' patron saint.

Mr. R. C. Noel-Johnson tells me he has scoured the metropolis but found nothing better. He is the moving spirit behind the venture; a musician (his latest venture is to set words by Enid Blyton to music in a little book for children), he is president of the Southern Counties' Chess Union, and has repeatedly won the championship of Kent.

Out east in the City, there are still, of course, the half-a-century-old Gambit Chess Rooms, where Miss E. C. Price, ex-British Lady Champion, still attends to play almost daily though she must be well past her eightieth year.

It was very pleasant, at the new Centre's inaugural meeting, to meet Lord Dunsany at last. I write "at last" because, though corresponding sporadically yet always interestingly for years, we have managed *not* to meet, on at least six occasions in as many different places, by just a few minutes each time. I am not sure we really met now, for I would persist in talking poetry, and he would persist in talking chess, so that what might well have appeared an exuberant exchange of views was rather something resembling the flow of one-way traffic down two adjacent streets.

Lord Dunsany has a great love of chess and a corresponding degree of skill (he held Capablanca to a draw in one simultaneous display); and he has enriched the literature of chess by some fine writing. The mere recollection of his "Three Sailors' Gambit" brings a smile. Three dark sailors turn up at the "ancient tavern at Over" offering to play anybody at chess for a pound; they defeat first Stavlokratz, and then the best in England, with the scantiest knowledge of the game but by the aid of a mysterious crystal ball, which they have inherited from an old colleague who bought it in exchange for his soul from the devil. Finally they take to liberties which prove their undoing. They start giving a queen start to first-class players. "And in the end, when all three were drunk, they played the best player in England with only a row of pawns. They won the game all right. But the ball exploded into fragments. I never smelt such a stench in all my life."

The theme, appropriately varied, was of course already old in the days of the "Arabian Nights." The plot, examined intelligently, is absurd. But Dunsany believes that with a little less intelligence we might not have got this world into such an appalling mess; and with consummately skilful touches, he takes us a long way along his beloved road to whimsy in a remarkably short space of time.

unusual mission during his service in the Far East was to land an Army major, a Naval rating and a Sumatran agent on Japanese-occupied territory. This was nearly the end of his story. For either the Sumatran was a traitor, or he was tortured. In any event, when they came to pick him up the following night, it became clear to them in the nick of time that they were being led into a trap.

The major was obviously a member of S.O.E. I am a little surprised that "Brewer's Dictionary of Phrase and Fable" (Cassell; 25s.), while laying claim to being brought completely up to date and incorporating phrases well known to British, American and Australian servicemen in World War II., does not mention "S.O.E.," though it does mention its American opposite number, "O.S.S." However, this is a private war which the men and women who made up that gallant British force will no doubt wish to fight out with the editor. Dr. Brewer originally issued his great work of reference eighty years ago. The new edition is as comprehensive and indispensable as ever.

E. D. O'BRIEN.

BOOKS OF THE DAY.

ADVENTURE—PEACEFUL AND WARLIKE.

IT is a long time since I have read as interesting and attractive a book as "The Wind Calls the Tune," by Stanley Smith and Charles Violet (Ross; 12s. 6d.). In 1949, with his brother Colin, Mr. Stanley Smith built a 20-ft. sailing-boat, the *Nova Espero*, and sailed her across the Atlantic from Nova Scotia to England. Two years later they set out on the much more difficult crossing from east to west, carrying with them, with the blessing of the Festival of Britain authorities and the then Dollar Export Board, sample goods which were to be exhibited in New York to help the dollar exports drive. (In this, when they finally arrived, they found that they had underestimated the inefficiency of officialdom, as apparently no one in New York knew anything about them or could provide them even with a few dollars for their keep.)

It was an adventurous voyage—meeting near-disaster off Ushant, and again, when having lost their rudder in a gale, they were turned momentarily bottom upwards by a colossal sea. However, they made it, and their arrival on the other side of the Atlantic was a heart-warming affair—at any rate at the hands of Nova Scotian fishermen and American yachtsmen, though British officialdom, as I have mentioned, apparently remained coldly aloof. The story is told modestly and without literary pretensions, but is such a good one that it writes itself. The authors make no attempt to conceal the apprehension which frequently overcame them, saying that "throughout the voyage we never at any time felt quite free of anxiety," and coming to know the meaning of the lovely Breton prayer:

Protégez-moi, mon Seigneur, ma barque est si petite,
Votre mer est si grande. . . .

Their major anxiety, apart from the possibility of illness, was that one or the other might get knocked overboard. "The thought of being lost overboard, if one dares to think about it, is unbearably horrible—to watch the boat getting further away, see her disappear; imagine the comfortable cabin into which, but a short time ago, you were expecting to dive, the light and warmth, jokes with your shipmate, a pipe, food, the future which had looked so hopeful; the past, and now the cold gradually boring into the body, the ghastly thought of sharks, the black miles of mystery straight down." In such a confined space and for such a length of time it was natural that the problems of avoiding friction between the two men should inevitably rise. The authors say that they deliberately set out to try and correct in themselves any little mannerisms which might irritate the other. This is a problem which arises on Arctic and mountaineering expeditions, and the authors appear to have solved it extremely well. They made one other little rule for themselves. They could swear at the wind and the waves and the elements generally, but they would never swear at their little craft herself. Indeed, it would have been ungrateful of them if they had, because never has a tiny sailing-ship borne her crew so gallantly through such hazards.

Less attractive, if no less interesting in its way, is "U-Boat 977," with a preface by Admiral of the Fleet Lord Cork and Orrery, together with (to my mind) a most necessary foreword by Nicholas Monsarrat (William Kimber; 15s.). The author is Heinz Schaeffer, and his story culminates with the admittedly epic cruise of his last command, the *U 977*, to Argentina, to avoid surrender to the Allies. His feat—he cruised submerged for sixty-six days—created the rumour that he had carried Hitler and other Nazi V.I.P.s to safety in the New World. His story of the training of a U-boat commander, his descriptions of this particular form of sea-warfare, which will inevitably grow in importance, and of his feelings and emotions when both the hunter and the hunted, are vivid and interesting enough. But Mr. Nicholas Monsarrat's warning is, as I say, a timely one. Writing of the Germans, he says: "They sing sweetly enough now (and others sing for them): everything now is love and hands-across-the-trenches. It was, in fact, all a frightful mistake. But twice in this century it has been a mistake: twice these people, and no other, have engulfed the world in misery and bloodshed, in pursuit of their dream of power. The mistake, of course, then as now, was in losing. We forget this at our peril." So when you read this interesting book by a brave and skilful German U-boat commander, take a pinch of salt with the ostentatious "non-political" colouring to Commander Schaeffer's writing.

Commander Edward Young, in "One of Our Submarines" (Hart-Davis; 18s.), says that he would much rather have fought the war in a submarine than cooped up in a tank in a desert battle, than in bombing Germany night after night, or in the engine-room of a surface ship. Every man to his taste. The only short trip I have ever made in a submarine filled me with horror, but I have always noticed that submariners have a special and curious quality of enjoyment of their own. Commander Young's book is remarkable for many things. He was the first R.N.V.R. officer ever to enter the submarine service and, after three years of arduous war patrols in all the European waters, he was the first R.N.V.R. officer to command an operational submarine. His description of his escape from a sunken submarine will confirm all those whose intention it is never to go down below the sea in ships in their resolve. One

THE EPIC FIGHT FOR "WHITEHORSE HILL": SOUTH KOREANS IN THE FRONT LINE.



THE STRUGGLE FOR "WHITEHORSE HILL": A SOUTH KOREAN ARTILLERY OBSERVER (LEFT) WATCHING THE TARGET AS THE TANK SEEN IN THE BACKGROUND FIRES ON COMMUNIST POSITIONS DURING THE SEE-SAW BATTLE WHEN THE HILL CHANGED HANDS MANY TIMES.



PREPARING FOR A FRESH ASSAULT ON THE COMMUNIST POSITIONS: A UNIT OF THE 9TH R.O.K. DIVISION REGROUPING IN DEAD GROUND ON THE LOWER SLOPES.



REPLENISHING AN AMERICAN-BUILT MEDIUM TANK'S AMMUNITION DURING THE FIGHTING IN THE "WHITEHORSE HILL" AREA: MEN OF THE 9TH R.O.K. DIVISION IN THE FRONT LINE, WHERE THEY WERE ENGAGED IN BITTER FIGHTING WITH THE COMMUNISTS.

Fighting on the Korean front flared up again early last month when South Korean troops were driven off "Capitol Hill" and "Finger Ridge," both of which they later recaptured. On October 6 the Communists launched an assault on "Whitehorse Hill," north-west of Chorwon, on the central front, which commands the invasion route from the north to Seoul, and for six days the fighting was practically continuous, with savage hand-to-hand encounters. The hill changed hands twenty-three times during the see-saw struggle, in which the 9th R.O.K. Division distinguished itself. On the seventh day the South Koreans not only held the crest and beat off repeated Communist attacks, but advanced on three enemy positions on the northern slopes. On October 15 they dynamited the positions and closed in on the defenders, whom they drove out after a hand-to-hand



AT THE FOOT OF "WHITEHORSE HILL": SOUTH KOREAN LORRIES BRINGING UP SUPPLIES OF AMMUNITION FOR THE HARD-PRESSED 9TH R.O.K. DIVISION.



ALIGNING HIS MACHINE-GUN ON THE CREST OF "WHITE HORSE HILL": A MACHINE-GUNNER OF THE 9TH R.O.K. DIVISION ON THE ALERT FOR A COMMUNIST ATTACK.

encounter, and by the evening the area was cleared of the enemy. Our photographs were taken in the "Whitehorse Hill" area during the long-drawn-out struggle, and illustrate not only the increasing part which South Korean troops are playing in the Korean War, but also the extent to which they have been equipped with modern weapons by the United Nations.



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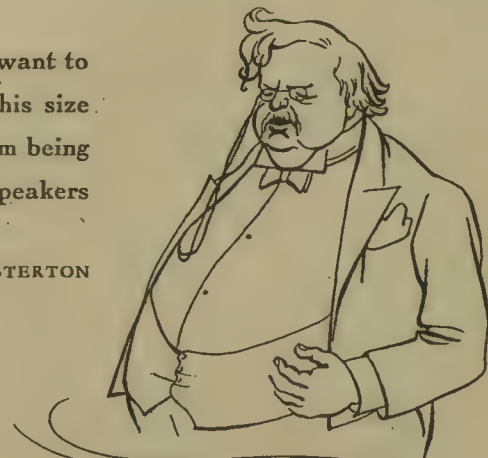


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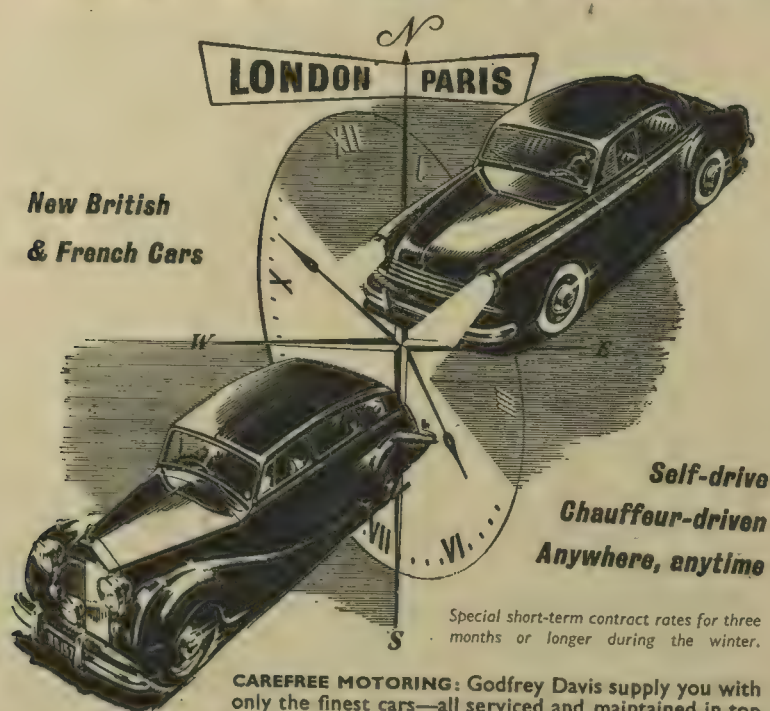


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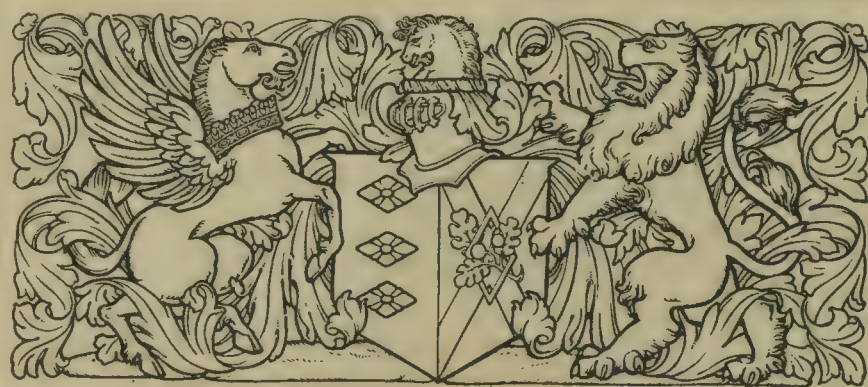
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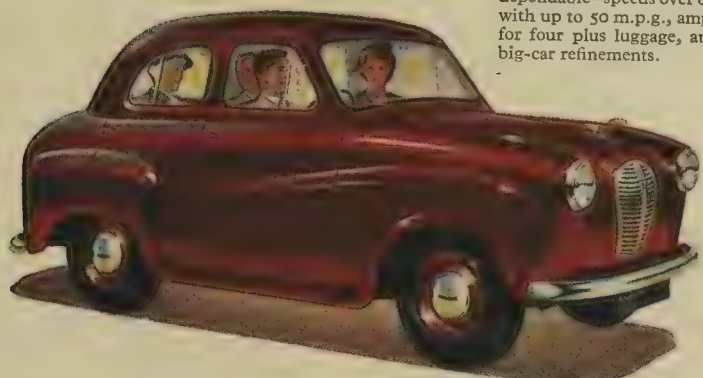
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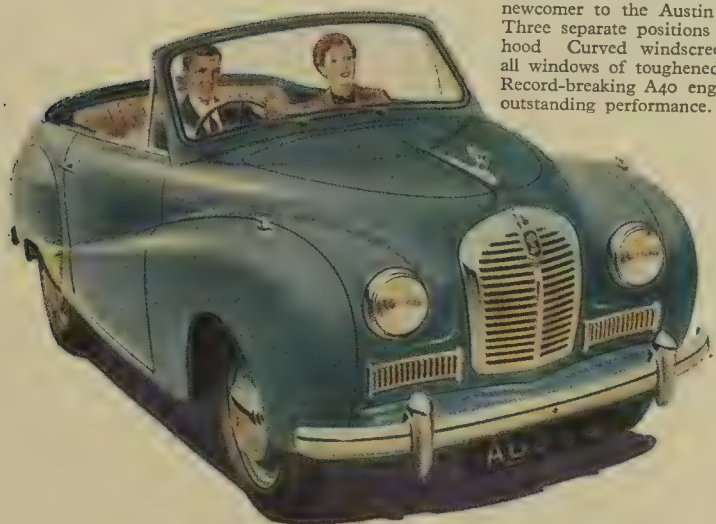
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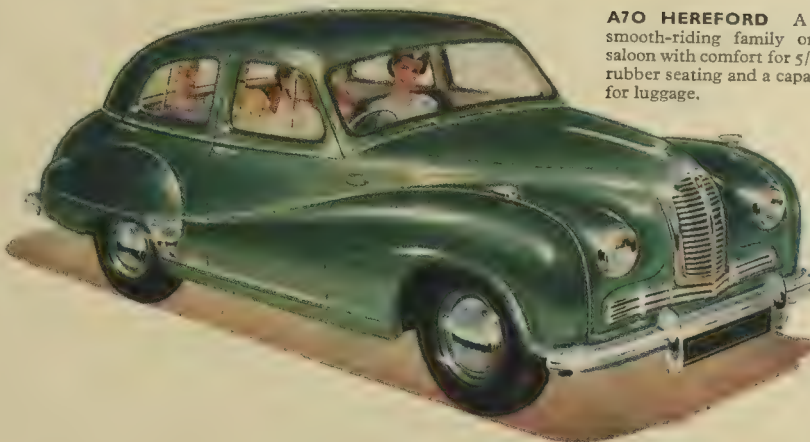
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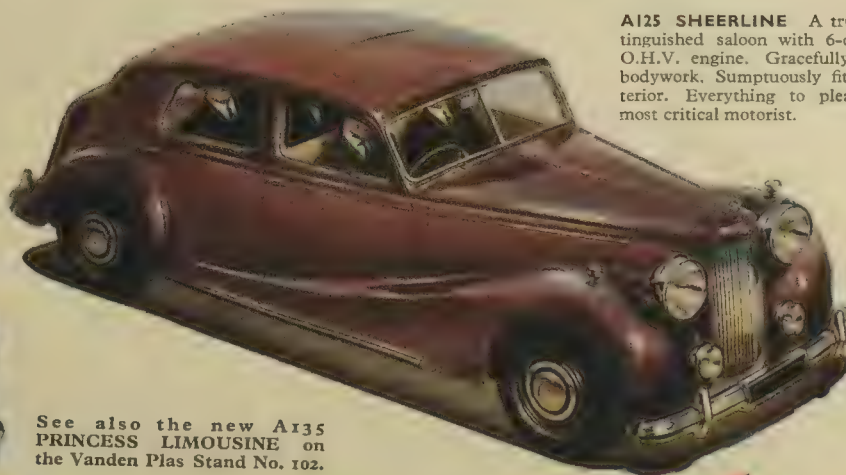
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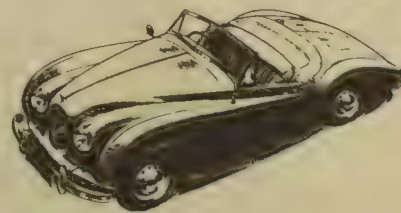


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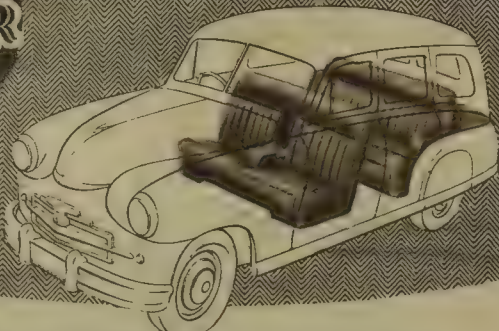
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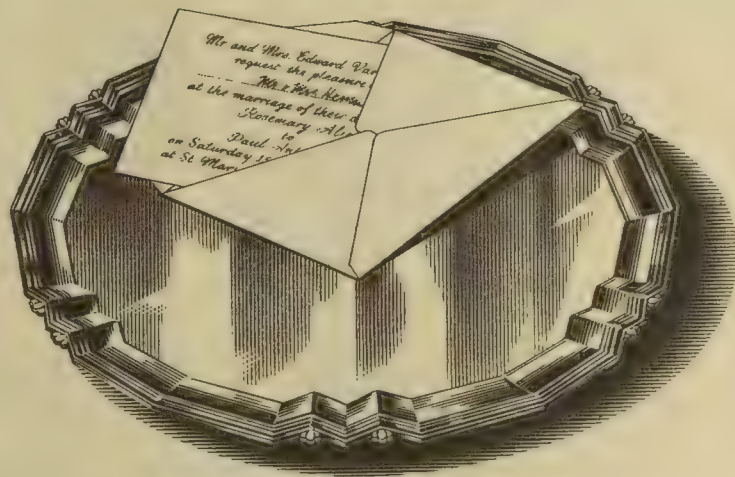
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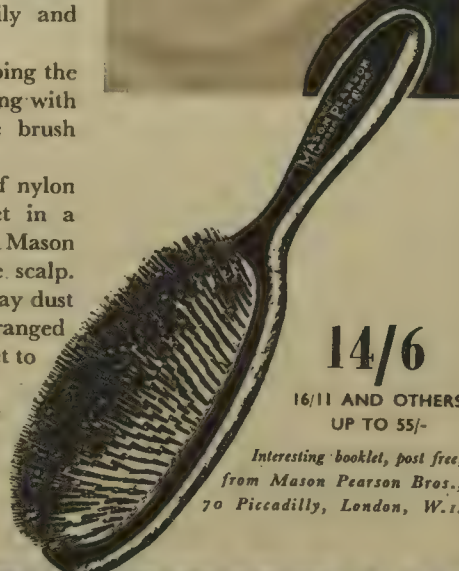
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TO WOMEN— about BANKING

We would not offer advice on the fine points of women's part in house-management—but it is in our province to suggest that housekeeping is made easier with a banking

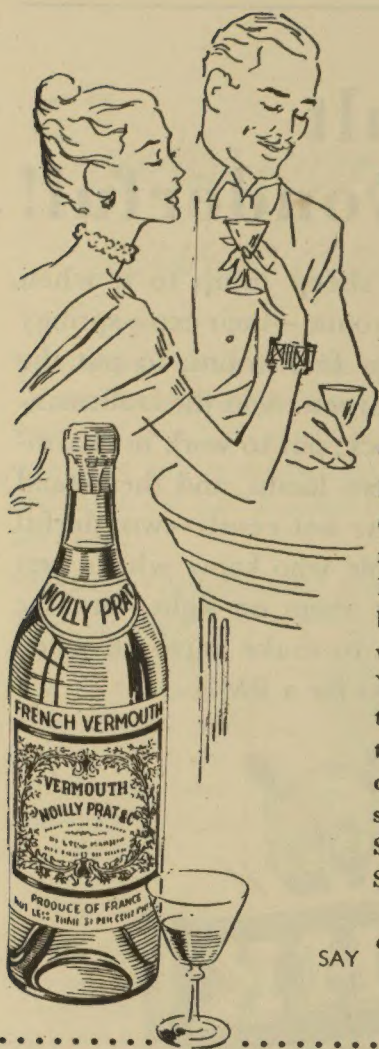


account. Many women keep an additional "House Account" for housekeeping purposes alone. You may not need two bank accounts, but we do suggest you make full use of one; let National Provincial Bank look after your financial records and leave more of your time free for those things with which we cannot help.

**NATIONAL PROVINCIAL
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Head Office: 15 BISHOPSGATE, LONDON, E.C.2





THE BIG NAME ON THE *large* BOTTLE

TODAY, as 150 years ago, when "Noilly Prat" made 'French' famous throughout the world, this delightful vermouth is still made only in France, from French grapes by French master blenders; still matured for years in the wood, and bottled in the large bottle. Yes, this is the original dry vermouth that blends so well with gin, so robust that it makes a complete aperitif on its own, or with just a sliver of lemon peel squeezed and dropped into it. In Summer, ice and soda may be added. So remember:

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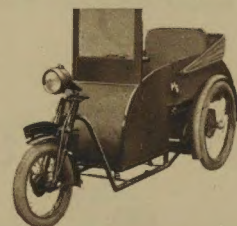
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I enclose a donation of £

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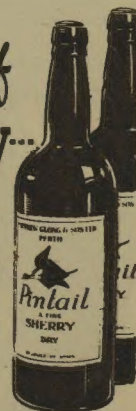
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Pintail Sherry



MATTHEW GLOAG & SON LTD.
PERTH, SCOTLAND.



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BURROUGH'S Gin

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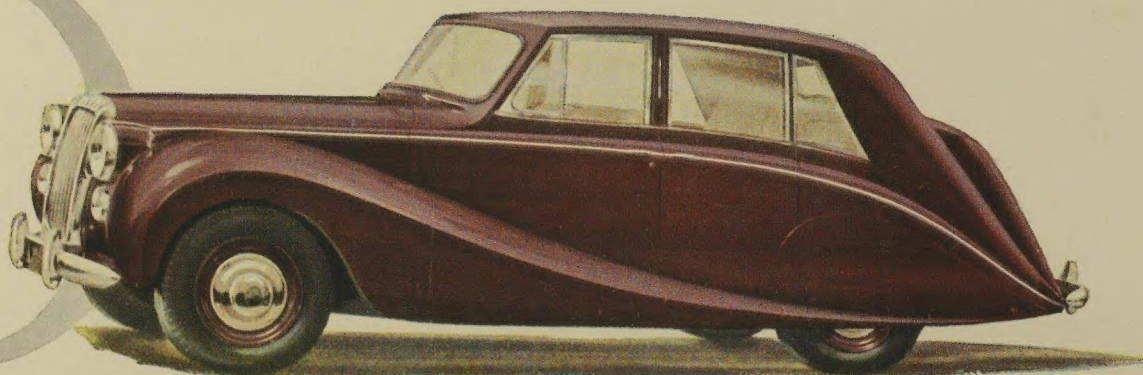
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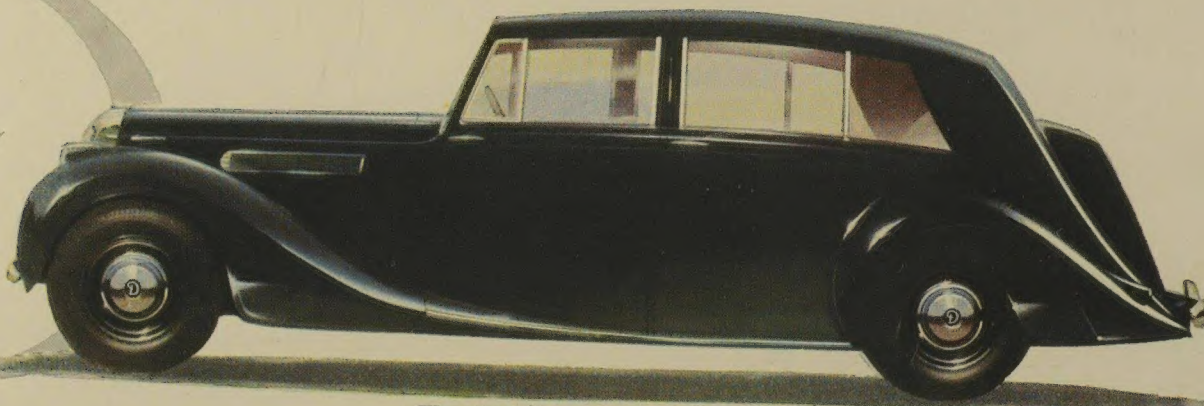
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